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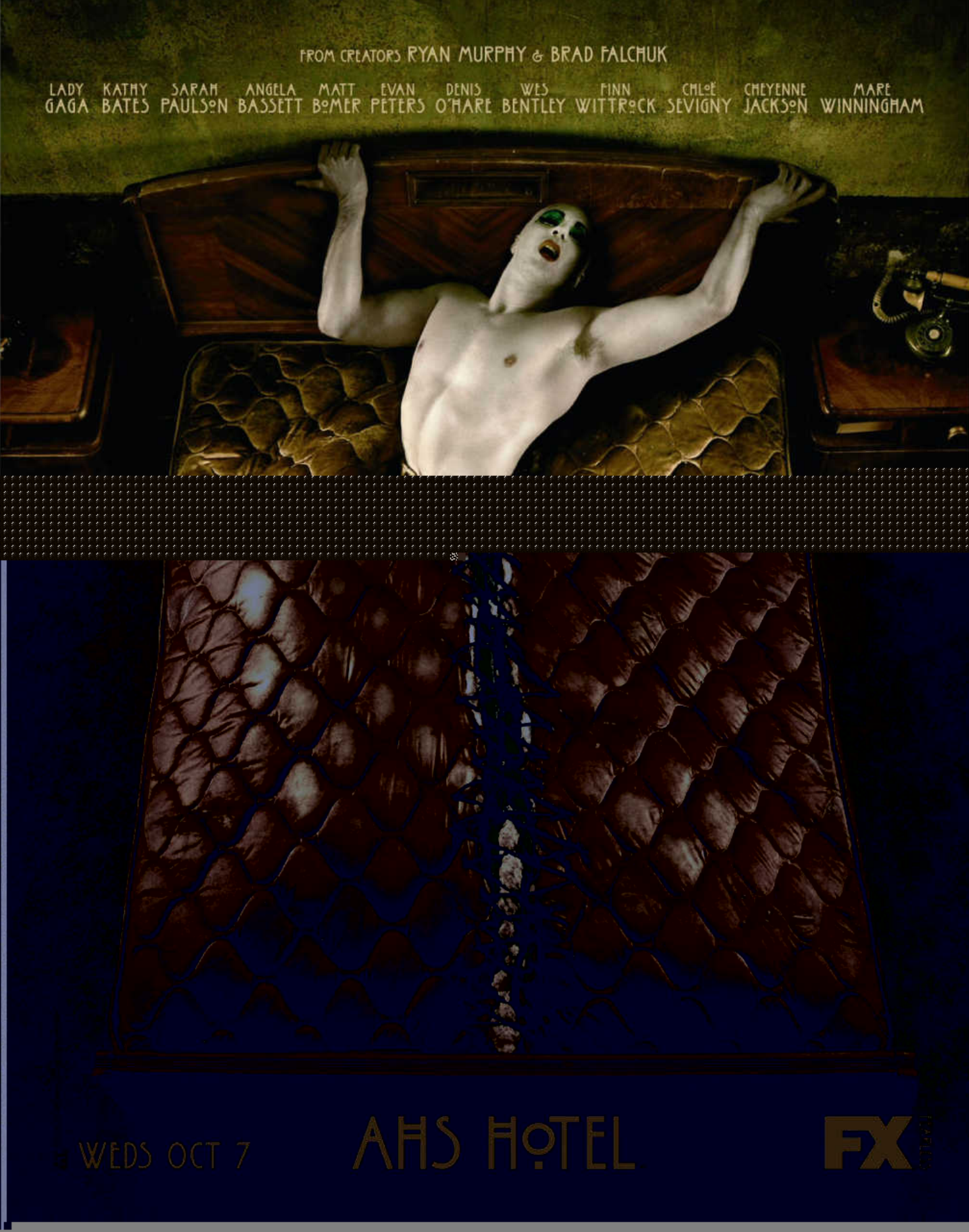







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SOPHY HOLLAND



In This Issue: Photographer, "Tastemakers 2015," page 50

Bio: Sophy Holland is a New York–based British photographer and director who studied at Central St. Martins in London. She began her career as a painter and art director. Now she specializes in classic portraiture and fashion, taking inspiration from the classic paintings of the Dutch masters. Her work has been featured in *Elle, Interview, Tatler, ESPN,* and *No Tofu.*

Instagram: @sophyholland

ANDREW DURBIN



In This Issue: Writer, "Painting Ghosts," page 63

Bio: Andrew Durbin is the author of *Mature Themes.* His writing has appeared in *Artforum* and *BOMB,* among other publications, and his chapbook on cults and disco is forthcoming from Kenning Editions in December 2015. He lives in New York.

Twitter: @andrewdurb1n

RUVEN AFANADOR



In This Issue: Photographer, "Held, Free," page 74

Bio: Ruven Afanador is a New York–based Colombian photographer with an extensive body of work distinguished by its use of shadow, light, and erotic charge. His photographs have appeared in all major international fashion and celebrity magazines, and his books—including *Torero* and *Angel Gitano*—challenge conventional definitions of gender and beauty.

Instagram: @ruvenafanador

FEEDBACK



Back to *Brokeback*

The revolutionary SCOTUS ruling will certainly remain a milestone in LGBT history, but Ang Lee's 2005 film *Brokeback Mountain* still stands as a relevant commentary on masculinity and love—made all the more memorable, of course, by the untimely death of Heath Ledger.

Our story, "*Brokeback Mountain*: 10 Years On" (September 2015), culled anecdotes from Ang Lee, Jake Gyllenhaal, Anne Hathaway, and others. "The oral history is full of...sweet reminiscences," *Salon* wrote, "...as the film's participants reflect tenderly on [it] as a seminal moment in their careers, not to mention a watershed moment in the culture." The relationship between Gyllenhaal and Ledger—on and off camera—particularly provoked readers. "[It's] one of the most celebrated in recent film history, and was founded on a real friendship between the two actors," noted *Vogue UK*.

Much of the story's feedback focused solely on the young and talented Ledger, who took pride and care in creating a movie that tested Hollywood's comfort with gay characters. "Besides being one of the best actors of his generation, [Ledger] comes off like an absolute mensch," wrote *Vulture*.

While we encourage all readers to enjoy our *Brokeback* retrospect, we also urge you to revisit the film itself. "It's not an easy watch," says *Refinery 29*, "but it remains such an essential one."

About Eddie's Transformation

Eddie Redmayne may take home another Oscar for his portrayal of transgender pioneer Lili Elbe in *The Danish Girl*, premiering this November. "An Education," Paul Flynn's cover story (September 2015), "[painted] Redmayne with charming intelligence and humility," wrote *Indiewire*, even as the actor navigated the hotly debated topics of gender, sexuality, trans issues, and film casting.

While many readers praised Redmayne for taking on a transgender role, others questioned its progressiveness. "Hollywood's obsession with casting cis people in trans roles is still a major problem," wrote *The Mary Sue*. "Speaking just in terms of representation, it's hard for trans people to have their gender recognized. Casting like this in major..releases [is] a reinforcement of [the] status quo." But as a widely known and respected actor in the industry, Redmayne will bring visibility that a lesser-known trans actor could not. Reader Jesse Patterson put it succinctly: "Eddie obviously has nothing but respect for the trans community. Since this film has a huge name attached and will be globally distributed, it will shed an immense amount of light on issues facing the trans community today."

WRITE TO *OUT*

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EDWARD BESS (RUVEN AFANADOR). NORMAN JEAN ROY (SOPHY HOLLAND). © FOCUS FEATURES / EVERETT COLLECTION (BROKEBACK)

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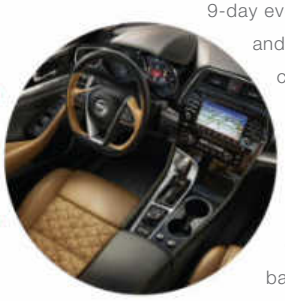
Nissan Supports Equality on Every Road You Travel

Proud partner of the 2015 Gay Softball World Series

This summer, Nissan hit a home run with its partnership with the North American Gay Amateur Athletic Alliance (NAGAAA) and its 39th Annual Gay Softball World Series event in Columbus, Ohio.

The event made GSWS history with more than 185 softball teams competing from 43 cities across the United States and Canada. The multi-division tournament was more than just a ball game. The 9-day event also featured opening and closing ceremonies, community events, celebrity performances and more.

#SameTeam for Equality



"Nissan has the most diverse consumer base of any automotive manufacturer and is eager to champion grassroots LGBT events that give consumers a chance to interact with both our vehicles and our LGBT and ally employees," said Rick Ash, Senior Manager, Nissan Marketing. "It's an honor for Nissan to bring more visibility to all of the LGBT athletes who competed."

Since 2013, Nissan has scored a perfect 100 in the Human Rights Campaign (HRC) Corporate Equality Index for its LGBT-inclusive policies and commitment to the community. The company was among the fastest risers in the history of the index.

Nissan's commitment to the LGBT community starts with its own employees. The company strives to ensure internal policies and benefit packages are inclusive of everyone. And Nissan's Gay Straight Alliance at Nissan (GSAN) is the driving force behind the company's LGBT outreach efforts, focusing on its hometown of Nashville as well as on other regional LGBT events.

DiversityInc Magazine also named Nissan to its 2015 Top 25 Noteworthy Companies list for the second year in a row. The company is an active member of the Nashville LGBT Chamber of Commerce and a sponsor of the annual National Lesbian and Gay Journalists Association convention. Nissan's Diversity Office—with the help of GSAN—has sponsored several workshops for area business leaders where they can share diversity best practices for creating an inclusive environment for employees and supporting the LGBT community in Middle Tennessee.

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Obsessed: Our Current Fixations

2

The number of llamas in Kristen Schaal•s bridal party. (One wore a bow tie; the other had ” owers.) For more on the awesome actor-comedian, go to page 19.

18

The total hours writer Chadwick Moore spent waiting in airports while ”ying to and from Montana for his story on Native American Two Spirits. That•s the spirit! (Read his piece on page 66.)

QUOTED!

•I think I bought Silence of the Lambs on iTunes for $9 the week after I got the job. I was like, Oh god, I need this. I•m still terri“ed anytime I see someone load luggage into a van, like •You•re gonna get kidnapped and thrown in a hole.• Otherwise, it•s ‘ne.Ž

„ Quantico actor and self-described binge-watcher Tate Ellington. (See more Tate on page 27.)

FROM OUR MAILBOX

The best poem we•ve ever received from a reader? Or just the best poem ever?

THE ORIGINAL NIPPLEGATE!

Grace Jones Can•t Go Back to Disney World

The singer has a lifetime ban from the Florida amusement park for exposing her breasts while performing on a live set. For more fun facts about Jones, see page 29.

THE TWEET LIFE

@JefferySelf A lot of people in a lot of coffee shops look a lot like David Hyde Pierce.

@harto (Hannah Hart) Can we please ‘nally talk about how scary it is to sneeze when driving???

@Carrie_Rachel (Carrie Brownstein) From the annals of unreliable shortcuts: attempting to change pants without ‘rst removing one•s shoes.

@abbijacobson It•s 10:30pm and I•ve procrastinated enough „time to throw on •The Hours• soundtrack and write some comedy!

@drewdroege I realized how much I love my job when I just heard someone scream, •Shangela, you can get out of the skates!Ž

@DesiMakesMovies (Desiree Akhavan) I “nd it slightly unnerving that I can tell the difference between the Olsen twins.

In 1987...

Stamps cost $.22.

Margaret Thatcher is elected U.K. prime minister for the third time.

Julianne Moore makes her last appearance on As the World Turns, her “rst role.

The Simpsons „and Prozac! „debut.

Aretha Franklin becomes the “rst lady inducted into the Rock and Roll Hall of Fame.

Ellen Page is born.

(For another, more important Ellen-Julianne connection, turn to page 74.)

WHEN FACEBOOK FAILS

A big thanks to our photo director, Greg, for this amazingness. For more Julianne (yay!) but no Bunny (boooo!), go to page 74.

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No, but really. Keep in touch with us on Twitter.

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Incoming

Last Woman Standing

KRISTEN SCHAAL WON A CULT FOLLOWING FOR DANCING LIKE A HORSE. BUT IT'S A SHOW ABOUT THE END OF THE WORLD THAT'S MADE HER A STAR.

BY **DEVON MALONEY** PHOTOGRAPHY BY **JUCO**



DRESS BY DIANE VON FURSTENBERG. SHOES BY MICHAEL KORS

IT•S A SWELTERING August day in Hollywood, and the air is thick. It•s the kind of thickness that drowns out the noise and forces the city to slow down„ a kind of uncanny thickness that makes one consider the end of the world.

•I•d raid the jewelry stores„just get a big wardrobe going,Ž says Kristen Schaal, contemplating doomsday on a porch behind L.A. Studios, where she records her voice-overs for Louise Belcher, her character on Fox•s animated series Bob•s Burgers. She pauses. •But I•ve brainstormed this a lot, and who cares if you have the nicest clothes? You•d be dripping in diamonds, but no one•s there to look at you.Ž

She•s referring to her other hit Fox series, The Last Man on Earth, the post-apocalyptic sitcom in which she stars as Carol Pilbasian, the eccentric, type-A foil to Will Forte•s ne•er-do-well, Phil Miller. In Last Man•s "rst season, Carol•s un"agging practicality and often maddening optimism (not to mention her sick knitting skills and talent for fake-vomiting chunky soup into houseplants) quickly made her the jewel not just of the scant community of survivors gathered in a Tucson cul-de-sac, but also of the show itself.

•They•re not going back to Tucson,Ž is about all she can say of the new season, which returns September 27. Phil and Carol have hit the road to nowhere after a series of lies and schemes led the planet•s remaining inhabitants to excommunicate Phil. Season 1 wrapped with Carol, being the better person, picking him up and saving him, announcing she prefers him to a group of people who•d shoo a man into the desert to die.

Schaal possesses that same sort of stubbornness. For the better part of two decades, she•s forged her own bizarre path, even if it meant audiences and critics frequently misunderstood her shtick, confusing elaborate, painfully awkward bits for actual meltdowns. •If I was going to do comedy,Ž she says, •I was going to do what I loved: Andy Kaufman weirdness. I de"nitely knew I•d never be a mainstream comedian, but I•m still proud of the pieces I did, even though they are so alienating to most people.Ž

Case in point: her and comedy partner Kurt Braunohler•s legendary •Kristen Schaal Is a Horse,Ž segment for the BBC•s Never Mind the Buzzcocks, in which Braunohler sings, •Kristen Schaal is a horse / Kristen Schaal is a horse / Look at her dance! / Look at her go! / Look at her dance like a horse!Ž over and over, getting louder and more hysterical each time, while Schaal dances *f* like a horse. It•s so absurdly brilliant that it earned a spot on WNYC•s science show Radiolab, on an episode about repetition. •People keep bringing it up,Ž she says. •[They "lm their] 2-year-olds watching it. It•s de"nitely one that•s going to last forever.Ž

While her self-described •surreal whimsy Ž didn•t offer an immediate payoff, it certainly has now: Her offbeat style has established her as the kind of actress for whom roles are created. Forte wrote the Last Man pilot imagining Schaal as Carol, and she recently appeared in the movie A Walk in the Woods opposite Robert Redford and Emma Thompson because director Ken Kwapis•s assistant lobbied to cast her.

Now it•s rare to catch her in a quiet moment like this one on the porch. In addition to Bob•s and Last Man, she still does voice-overs for the Disney show Gravity Falls and co-hosts Hot Tub, her long-running weekly stand-up night with Braunohler. The day after we meet, she•ll head east to "lm the "nal episode of The Daily Show, on which she•s been a frequent contributor, before host Jon Stewart hands over the reins to successor Trevor Noah.

Last Man is special, though, because for Schaal it•s an upgrade. She has "nally leveled up from her bread-and-butter oddball niche, embodied by standout roles like her obsessive fan Mel on HBO•s Flight of the Conchords and her unstable NBC page Hazel on 30 Rock. She•s now a leading lady.

•My TV characters have always been characters people aren•t happy to have around,Ž she says. •I love to play [the annoying] character, but it really does get exhausting. Everybody is really happy Carol•s there, which is refreshing.Ž

She stops for a second, seeing the irony in this, before addressing it in her signature morbid deadpan. •I know: The only way I could be well-loved on a show is if everybody else was dead.Ž

•If I was going to do comedy, I was going to do what I loved: Andy Kaufman weirdness.Ž

STYLING BY JESSICA AND KELLY. HAIR: STEVEN MASON AT EXCLUSIVE MANAGEMENT. MAKEUP: GILLIAN WHITLOCK. DRESS BY KAREN MILL

What is STRIBILD?

STRIBILD is a prescription medicine used to treat HIV-1 in adults who have never taken HIV-1 medicines before. STRIBILD can also replace current HIV-1 medicines for some adults who have an undetectable viral load (less than 50 copies/mL of virus in their blood) and whose healthcare provider determines that they meet certain other requirements. STRIBILD combines 4 medicines into 1 pill to be taken once a day with food. STRIBILD is a complete single tablet regimen and should not be used with other HIV-1 medicines.

STRIBILD does not cure HIV-1 infection or AIDS. To control HIV-1 infection and decrease HIV-related illnesses you must keep taking STRIBILD. Ask your healthcare provider if you have questions about how to reduce the risk of passing HIV-1 to others. Always practice safer sex and use condoms to lower the chance of sexual contact with body fluids. Never reuse or share needles or other items that have body fluids on them.

IMPORTANT SAFETY INFORMATION

What is the most important information I should know about STRIBILD?

STRIBILD can cause serious side effects:

- **Build-up of an acid in your blood (lactic acidosis),** which is a serious medical emergency. Symptoms of lactic acidosis include feeling very weak or tired, unusual (not normal) muscle pain, trouble breathing, stomach pain with nausea or vomiting, feeling cold especially in your arms and legs, feeling dizzy or lightheaded, and/or a fast or irregular heartbeat.
- **Serious liver problems.** The liver may become large (hepatomegaly) and fatty (steatosis). Symptoms of liver problems include your skin or the white part of your eyes turns yellow (jaundice), dark "tea-colored" urine, light-colored bowel movements (stools), loss of appetite for several days or longer, nausea, and/or stomach pain.
- **You may be more likely to get lactic acidosis or serious liver problems** if you are female, very overweight (obese), or have been taking STRIBILD for a long time. In some cases, these serious conditions have led to death. Call your healthcare provider right away if you have any symptoms of these conditions.
- **Worsening of hepatitis B (HBV) infection.** If you also have HBV and stop taking STRIBILD, your hepatitis may suddenly get worse. Do not stop taking STRIBILD without first talking to your healthcare provider, as they will need to monitor your health. STRIBILD is not approved for the treatment of HBV.

Who should not take STRIBILD?

Do not take STRIBILD if you:

- **Take a medicine that contains:** alfuzosin, carbamazepine, cisapride, dihydroergotamine, ergotamine, lovastatin, methylergonovine, midazolam when taken by mouth, phenobarbital, phenytoin, pimozide, rifampin, sildenafil when used for lung problems (Revatio®), simvastatin, triazolam, or the herbal supplement St. John's wort.
- **For a list of brand names for these medicines,** please see the Brief Summary on the following pages.
- **Take any other medicines to treat HIV-1 infection,** or the medicine adefovir (Hepsera®).

What are the other possible side effects of STRIBILD?

Serious side effects of STRIBILD may also include:

- **New or worse kidney problems, including kidney failure.** Your healthcare provider should do regular blood and urine tests to check your kidneys before and during treatment with STRIBILD. If you develop kidney problems, your healthcare provider may tell you to stop taking STRIBILD.
- **Bone problems,** including bone pain or bones getting soft or thin, which may lead to fractures. Your healthcare provider may do tests to check your bones.
- **Changes in body fat** can happen in people taking HIV-1 medicines.
- **Changes in your immune system.** Your immune system may get stronger and begin to fight infections. Tell your healthcare provider if you have anynew symptoms after you start taking STRIBILD.

The most common side effects of STRIBILD include nausea and diarrhea. Tell your healthcare provider if you have any side effects that bother you or don't go away.

What should I tell my healthcare provider before taking STRIBILD?

- **All your health problems.** Be sure to tell your healthcare provider if you have or had any kidney, bone, or liver problems, including hepatitis virus infection.
- **All the medicines you take,** including prescription and nonprescription medicines, vitamins, and herbal supplements. STRIBILD may affect the way other medicines work, and other medicines may affect how STRIBILD works. Keep a list of all your medicines and show it to your healthcare provider and pharmacist. Do not start any new medicines while taking STRIBILD without first talking with your healthcare provider.
- **If you take hormone-based birth control** (pills, patches, rings, shots, etc).
- **If you take antacids.** Take antacids at least 2 hours before or after you take STRIBILD.
- **If you are pregnant** or plan to become pregnant. It is not known if STRIBILD can harm your unborn baby. Tell your healthcare provider if you become pregnant while taking STRIBILD.
- **If you are breastfeeding** (nursing) or plan to breastfeed. Do not breastfeed. HIV-1 can be passed to the baby in breast milk. Also, some medicines in STRIBILD can pass into breast milk, and it is not known if this can harm the baby.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Please see Brief Summary of full Prescribing Information with **important warnings** on the following pages.

*STRIBILD is a combination of the medicines TRUVADA (emtricitabine and tenofovir disoproxil fumarate), TYBOST (cobicistat), and VITEKTA (elvitegravir).



STRIBILD is a prescription medicine used to treat HIV-1 in adults who have never taken HIV-1 medicines before. STRIBILD can also replace current HIV-1 medicines for some adults who have an undetectable viral load (less than 50 copies/mL of virus in their blood) and whose healthcare provider determines that they meet certain other requirements. STRIBILD does not cure HIV-1 or AIDS.

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Brief summary of full Prescribing Information. For more information, please see the full Prescribing Information, including Patient Information.

What is STRIBILD?

- **STRIBILD is a prescription medicine** used to treat HIV-1 in adults who have never taken HIV-1 medicines before. STRIBILD can also be used to replace current HIV-1 medicines for some adults who have an undetectable viral load (less than 50 copies/ mL of virus in their blood), and have been on the same HIV-1 medicines for at least 6 months and have never failed past HIV-1 treatment, and whose healthcare provider determines that they meet certain other requirements.
- **STRIBILD is a complete HIV-1 medicine** and should not be used with any other HIV-1 medicines.
- **STRIBILD does not cure HIV-1 or AIDS.** You must stay on continuous HIV-1 therapy to control HIV-1 infection and decrease HIV-related illnesses.
- **Ask your healthcare provider about how to prevent passing HIV-1 to others.** Do not share or reuse needles, injection equipment, or personal items that can have blood or body fluids on them. Do not have sex without protection. Always practice safer sex by using a latex or polyurethane condom to lower the chance of sexual contact with semen, vaginal secretions, or blood.

What is the most important information I should know about STRIBILD?

STRIBILD can cause serious side effects, including:

1. **Build-up of lactic acid in your blood (lactic acidosis).** Lactic acidosis can happen in some people who take STRIBILD or similar (nucleoside analogs) medicines. Lactic acidosis is a serious medical emergency that can lead to death. Lactic acidosis can be hard to identify early, because the symptoms could seem like symptoms of other health problems.
   Call your healthcare provider right away if you get any of the following symptoms which could be signs of lactic acidosis:
   - feel very weak or tired
   - have unusual (not normal) muscle pain
   - have trouble breathing
   - have stomach pain with nausea or vomiting
   - feel cold, especially in your arms and legs
   - feel dizzy or lightheaded
   - have a fast or irregular heartbeat
2. **Severe liver problems.** Severe liver problems can happen in people who take STRIBILD. In some cases, these liver problems can lead to death. Your liver may become large (hepatomegaly) and you may develop fat in your liver (steatosis). **Call your healthcare provider right away if you get any of the following symptoms of liver problems:**
   - your skin or the white part of your eyes turns yellow (jaundice)
   - dark "tea-colored" urine
   - light-colored bowel movements (stools)
   - loss of appetite for several days or longer
   - nausea
   - stomach pain

   You may be more likely to get lactic acidosis or severe liver problems if you are female, very overweight (obese), or have been taking STRIBILD for a long time.
3. **Worsening of Hepatitis B infection.** If you have hepatitis B virus (HBV) infection and take STRIBILD, your HBV may get worse (flare-up) if you stop taking STRIBILD. A "flare-up" is when your HBV infection suddenly returns in a worse way than before.
   - Do not run out of STRIBILD. Refill your prescription or talk to your healthcare provider before your STRIBILD is all gone
   - Do not stop taking STRIBILD without first talking to your healthcare provider
   - If you stop taking STRIBILD, your healthcare provider will need to check your health often and do blood tests regularly for several months to check your HBV infection. Tell your healthcare provider about any new or unusual symptoms you may have after you stop taking STRIBILD

Who should not take STRIBILD?

Do not take STRIBILD if you also take a medicine that contains:

- adefovir (Hepsera®)
- alfuzosin hydrochloride (Uroxatral®)
- carbamazepine (Carbatrol®, Epitol®, Equetro®, Tegretol®, Tegretol-XR®, Teril®)
- cisapride (Propulsid®, Propulsid Quicksolv®)
- ergot-containing medicines, including: dihydroergotamine mesylate (D.H.E. 45®, Migranal®), ergotamine tartrate (Cafergot®, Migergot®, Ergostat®, Medihaler Ergotamine®, Wigraine®, Wigrettes®), and methylergonovine maleate (Ergotrate®, Methergine®)
- lovastatin (Advicor®, Altoprev®, Mevacor®)
- midazolam, when taken by mouth
- phenobarbital (Luminal®)
- phenytoin (Dilantin®, Phenytek®)
- pimozide (Orap®)
- rifampin (Rifadin®, Rifamate®, Rifater®, Rimactane®)
- sildenafil (Revatio®), when used for treating lung problems
- simvastatin (Simcor®, Vytorin®, Zocor®)
- triazolam (Halcion®)
- the herb St. John's wort

Do not take STRIBILD if you also take any other HIV-1 medicines.

STRIBILD is not for use in people who are less than 18 years old.

What are the possible side effects of STRIBILD?

STRIBILD may cause the following serious side effects:

- **See "What is the most important information I should know about STRIBILD?"**
- **New or worse kidney problems, including kidney failure.** Your healthcare provider should do blood and urine tests to check your kidneys before you start and while you are taking STRIBILD. Your healthcare provider may tell you to stop taking STRIBILD if you develop new or worse kidney problems.
- **Bone problems** can happen in some people who take STRIBILD. Bone problems include bone pain, softening or thinning (which may lead to fractures). Your healthcare provider may need to do tests to check your bones.
- **Changes in body fat** can happen in people who take HIV-1 medicine. These changes may include increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the middle of your body (trunk). Loss of fat from the legs, arms and face may also happen. The exact cause and long-term health effects of these conditions are not known.
- **Changes in your immune system** (Immune Reconstitution Syndrome) can happen when you start taking HIV-1 medicines. Your immune system may get stronger and begin to fight infections that have been hidden in your body for a long time. Tell your healthcare provider right away if you start having any new symptoms after starting your HIV-1 medicine.

The most common side effects of STRIBILD include:

- Nausea
- Diarrhea

Tell your healthcare provider if you have any side effect that bothers you or that does not go away.

- These are not all the possible side effects of STRIBILD. For more information, ask your healthcare provider.
- Call your doctor for medical advice about side effects. You may report side effects to FDA at 1-800-FDA-1088.

What should I tell my healthcare provider before taking STRIBILD?

Tell your healthcare provider about all your medical conditions, including:

- If you have or had any kidney, bone, or liver problems, including hepatitis B infection
- If you are pregnant or plan to become pregnant. It is not known if STRIBILD can harm your unborn baby. Tell your healthcare provider if you become pregnant while taking STRIBILD.
  - There is a pregnancy registry for women who take antiviral medicines during pregnancy. The purpose of this registry is to collect information about the health of you and your baby. Talk with your healthcare provider about how you can take part in this registry.
- If you are breastfeeding (nursing) or plan to breastfeed. Do not breastfeed if you take STRIBILD.
  - You should not breastfeed if you have HIV-1 because of the risk of passing HIV-1 to your baby.
  - Two of the medicines in STRIBILD can pass to your baby in your breast milk. It is not known if the other medicines in STRIBILD can pass into your breast milk.
  - Talk with your healthcare provider about the best way to feed your baby.

Tell your healthcare provider about all the medicines you take, including prescription and over-the-counter medicines, vitamins, and herbal supplements:

- **Keep a list of all your medicines** and show it to your healthcare provider and pharmacist. Some medicines may interact with STRIBILD. Do not start any new medicines while you are taking STRIBILD without first talking with your healthcare provider.
- Do not take STRIBILD with any products that contain the herbal supplement St. John's wort.
- If you take a medicine for indigestion (antacid) that contains aluminum and magnesium hydroxide or calcium carbonate, take it at least 2 hours before or after you take STRIBILD.

Keep STRIBILD and all medicines out of reach of children.

This Brief Summary summarizes the most important information about STRIBILD. If you would like more information, talk with your healthcare provider. You can also ask your healthcare provider or pharmacist for information about STRIBILD that is written for health professionals, or call 1-800-445-3235 or go to www.STRIBILD.com.

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1. ANDREW RANNELLS...

...RIGHT ON TOP OF IT

At what age must one stop interning? In Nancy Meyers's new comedy, *The Intern*, the answer is *never*. Anne Hathaway is the founder of a hip e-commerce startup, and *Girls* star Andrew Rannells is the COO who starts an internship program for retirees, one of whom is a 70-year-old played by Robert De Niro. We asked Rannells to onboard us. **MIKE BERLIN**

How'd you land this role? I was auditioning for another part, but things weren't lining up. The casting director suggested I read for the part of Candice, a woman. She was Anne's character's business partner. It clicked. I was like, "Let's just leave the name as Candice." We didn't.

Did you study other workplace comedies to prepare? I used to watch *Don't Tell Mom the Babysitter's Dead* as a kid and fantasize that was what it was like working in an office. I wasn't playing Anne's assistant, but I was trying to do my best Christina Applegate faking her way through the office. "The QED report? I'm right on top of that, Rose!"

You had to juggle *The Intern*, *Girls*, and *Hedwig* on Broadway. How? I felt a little split personality-ish. I'd go from being drunk Elijah on *Girls* to Hedwig, and then go to *The Intern* with a little glitter still stuck on me. That was good, though, because I got great walking-in-heels tips for *Hedwig* from Anne and Nancy.

Have you had any memorable interns? At *Girls* this summer, we had Malia Obama as an intern. It was pretty nuts, but her parents have obviously raised her to be the coolest teenager ever. She wasn't running around getting coffee. We improvise a lot on *Girls*, so she had to keep track of it on set for script purposes.

Nancy Meyers films have such amazing interiors. Which would you want to live in? Meryl Streep's house in *It's Complicated*. But with that glass-front refrigerator, you could only keep Perrier and grapefruit and maybe some pressed juices. In my fridge currently, it's, like, leftover Chinese and half-drunk bottles of seltzer. That's not going in the glass-front fridge.



2. Gold Diggers

In a recent *New Yorker* cartoon, a man stands with a friend in front of his elaborate turntable setup and shelf of LPs, informing him, "The two things that really drew me to vinyl were the expense and the inconvenience." It's a send-up that any of the 100-plus subjects captured in Eilon Paz's photo book, *Dust and Grooves: Adventures in Record Collecting* (Ten Speed Press), would tell you is so true and so wrong. In the digital age, there's nothing practical about buying music on wax. But that's exactly why obsessives like Questlove (whose stash is predictably insane) and Dante Candelora, who's been amassing *Sesame Street* records for more than a decade, do it. For them, crate digging is about the thrill of the hunt and the crackling sound of memories being made. **JASON LAMPHIER**

3-6.

Actor Transformations: A Power Ranking!

Hollywood's buzziest performances often come from those who leap cosmetic hurdles—like Johnny Depp in the new thriller *Black Mass*. How does his makeover stack up against other cinematic shape-shifting? Our assessment. **R. KURT OSENLUND**



LINDA BLAIR, *The Exorcist* (1973)
Little, demon-possessed Regan (Blair) knows all your secrets, including what your mother's sucking on in hell. Just don't ask for makeup tips. Girl literally beats her face. **Vanishing points: 3/5**



JOHNNY DEPP, *Black Mass* (2015)
Ditching Disney for a mob epic, Depp sports facial prosthetics and a greased gray coif to play infamous gangster Whitey Bulger. It's a comeback, *capisce*?
Vanishing points: 3/5



CATE BLANCHETT, *I'm Not There* (2007)
In Todd Haynes's Bob Dylan curio, the classy chameleon proved that not even gender could quell her transformative powers. She plays the poet, but you wouldn't know it. **Vanishing points: 4/5**



ROBIN WILLIAMS, *Mrs. Doubtfire* (1993)
Dude gets divorced. Dude loses custody of his kids. Dude decides to go incognito as their curvy sexagenarian nanny. Commence dragulation!
Vanishing points: 5/5

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7.

Tate Ellington, Softy Turned Spy

TATE ELLINGTON is covered in bruises. As one of the stars of ABC's new drama *Quantico*, the Mississippi-born actor has just undergone combat training for his part as Simon Asher, a gay, Jewish FBI recruit from Brooklyn. "You learn to flip over people's backs and take punches," he says. "I got to feel like a tough guy for a little while."

As someone who admits to bawling his eyes out during the *Lost* finale and relishing his nerdier sitcom roles (such as his recent turn as a nebbish doctor on *The Mindy Project*), Ellington isn't accustomed to portraying the buff, aggressive type. "I'm used to 'It's comedy—you don't have to be fit,' " he says. "But on *Quantico* they're like, 'Shirts might be off!' "

Simon's is the latest in the network's recent crop of refreshingly forthcoming queer storylines (see *Scandal*, *How to Get Away With Murder*). "He's just like, 'This is who I am,' " says Ellington. But in a thriller named after the highly secretive training academy, can Simon really be trusted? In the pilot alone, one deceitful budding agent is revealed to be a twin, while another is a mole who will engineer the largest terrorist attack in the U.S. since 9/11.

Ellington confesses that even he doesn't know if Simon's identity is a ruse, but he's hoping *Quantico*'s writers will take their cues from edgier fare like *Transparent*, a series he praises for the realistic way it sexualizes its queer characters. "I don't want to sound like I'm quoting *Top Gun*," Ellington says, "but I want them to push the envelope." —**MB**

PHOTOGRAPHY BY CHRISTOPHER MCMAHON



8. Cheyenne Jackson

HOTEL GUEST, GAGA SEX TOY, LOVER OF CREAM CHEESE

Another autumn, another season of batshit-crazy ghoulishness from Ryan Murphy. With *American Horror Story: Hotel* (premiering October 7 on FX), we have lost the almighty Jessica Lange, but we have gained an almost frightening number of chiseled hotties: Matt Bomer, Wes Bentley, Max Greenfield, and Cheyenne Jackson. After teaming with Murphy for *Glee*, Jackson will now be getting hot and heavy with fellow *Hotel* newcomer Lady Gaga. We checked in. **STACY LAMBE**

This is your second time working with Ryan Murphy. What's it been like? He saw me in a play years ago and has been a huge champion of mine. I was hoping I'd be able to do *American Horror Story*—it's my favorite show. I liken working with Ryan to what it must be like working with Woody Allen: It's intense and creative, and you're working with the highest caliber of people, and you have to jump in the deep end of the pool together.

You have some amazing co-stars, including Gaga and Kathy Bates. Kathy Bates is literally one of my all-time favorite actresses. She is *it* for me. Her monologue in *Primary Colors*, about the reflective light of the moon, is why I wanted to be an actor. I'm sure I'll start quoting her by the craft services table one day.

On the show, you're a fashionisto who has a tryst with Gaga. What was your reaction to her Oscars performance? I thought it was just delicious. *The Sound of Music* is part of our childhood, especially gay men's. We all have such a soft spot for it, and then we love the Monster. It was a head explosion.

Then there's Matt Bomer. Channing Tatum recently said, "No matter if you're a man, woman, cat, hamster, you will get lost in Matt Bomer's eyes." Channing is right. Matt looks like he's carved out of cream cheese. He's just so perfect and smooth and gorgeous. We were in hair and makeup one time, sitting side by side, and I was like, "Are you kidding me with that face?"



9. Jeremy Scott

Polarizing designer to the stars

Missouri-bred Jeremy Scott has worked his way up the fashion ladder to helm two super-brands: his eponymous label and Italian giant Moschino, which recruited him as creative director in 2013. Still, his road to success was rocky, as we learn in Vlad Yudin's new doc, *Jeremy Scott: The People's Designer.* He was teased at school for his clothes, rejected by FIT, and left homeless in Paris when he couldn't land an internship. But with his "nothing to lose" confidence, Scott bounced back—and continues to. Critics bashed his debut collection at Moschino last year, but acolytes Rihanna, Miley Cyrus, and Katy Perry applauded his wild pop art aesthetic. Another of his advocates: his boisterous stylist, Carlyne Cerf de Dudzeele, who gets her Grace Coddington moment in the film. Scott may rule the runway, but she steals the show. **JULIEN SAUVALLE**

10.

THE SUFFOCATING TENSION OF MÉLANIE LAURENT'S *BREATHE*

In *Breathe*, Mélanie Laurent's second feature as director and co-writer (and a Queer Palm nominee at Cannes), the *Inglourious Basterds* actress merges the barbed bitchery of *Heathers*, the angsty grit of *Thirteen*, and the hungry discovery of *Blue Is the Warmest Color*. Seventeen-year-old Charlie (Joséphine Japy) is joyless and rudderless until hedonist Sarah (Lou de Laâge) arrives to rock her blasé world. But what starts as a whirlwind of a friendship—and, on Charlie's part at least, a wicked attraction—morphs into a tightening noose of manipulation and malice. Capturing Charlie in isolating wide shots (casting her against the open sea or sprawling fields), Laurent proves she has an artful, intuitive eye. But her true talent lies in articulating the gnarled mechanics of symbiotic-turned-toxic bonds. Anyone who knows the pain of mixed messages, unrequited love, or even a little schoolgirl shade will connect with this film, which pinpoints the myriad ways infatuation can leave you gasping for air. **RKO**









Clockwise from top left: Jones in Ibiza in the 1980s; with son Paulo at her 54th Street home; lounging in a New York restaurant

11. GRACE, IN YOUR FACE

This fall, the inimitable Grace Jones releases I'll Never Write My Memoirs *(Gallery Books), in which she dishes on every aspect of her head-turning life as a singer, model, actress, gender-defying icon, and party animal extraordinaire. Here, a handful of its juiciest bits.* **GREG GARRY**

1. Jones had her first orgasm with her hairdresser Andre, who created her signature short crop cut. Barry White played in the background.

2. She shared a Paris flat with Jessica Lange and Jerry Hall in the 1970s. They often competed for the same men.

3. Jones auditioned to play the Acid Queen in the 1975 film version of the Who's *Tommy*. The role went to Tina Turner.

4. Director Orson Welles once said to her, "Certain people seduce an audience.... Grace, you rape an audience."

5. "Pull Up to the Bumper," regarded as Jones's racy ode to backdoor love, was originally titled "Pour Yourself Over Me Like Peanut Butter."

6. Jones was introduced to "cocoa puffs"—a.k.a. joints rolled with cocaine—by singer Marianne Faithfull. Henceforth, she called them "Mariannes."

7. She chastised her former partner and collaborator Jean-Paul Goude for photographing Kim Kardashian for a 2014 *Paper* cover story, deeming her "basic."

8. Jones's tip for looking young: aloe and pumpkin melon. "Don't put all this shit on your face," she writes. "Eat it."

9. For her tour rider, she requires two dozen unopened oysters. (Jones does her own shucking.)



12. Julia Holter's Musical Character Studies

Literature and mythology continue to fascinate Julia Holter, an L.A. performer who's quickly assuming the mantle of art-pop darlings Kate Bush and Laurie Anderson. Her previous albums have drawn from Greek plays and Colette's 1944 novella *Gigi*, and her latest, the lushly orchestrated *Have You in My Wilderness*, hosts a new clutch of mysterious heroines. The haunting track "How Long?" was inspired by Sally Bowles, of Christopher Isherwood's *The Berlin Stories*, while "Lucette Stranded on the Island" recasts another Colette tale, about an actress attacked and left for dead by a Russian prince, as a swirling lament awash in strings, cymbals, cowbells, and ghostly chants. Holter clearly isn't interested in the type of confessional balladry that has cursed too many female songwriters. "I can't sing from my own perspective," she says. "I have to go somewhere else." Go there with her, and you'll find yourself lost in one of the most transportive, enchanting records of the year. **JL**

KARL SIMONE (JACKSON). THE VLADAR COMPANY (SCOTT). FILM MOVEMENT (BREATHE). GRACE JONES PRIVATE LIFE COLLECTION (JONES WITH PAULO, IBIZA). JOHN CARMEN (JONES LOUNGING). TONJE THILESEN (HOLTER)



CLOCKWISE FROM TOP: THE ILLUMINATING EYE GEL BY **LA MER**, 0.5 OZ., $145; SOOTHING EYE CONTOUR CREAM BY **AVÈNE**, 0.34 OZ., $27; EYE CONTOUR MASK BY **SISLEY**, 1.16 OZ., $145; SUPER MULTI-CORRECTIVE EYE-OPENING SERUM BY **KIEHL'S**, 0.5 OZ., $48; EYE CONTOUR GEL BY **LIERAC HOMME**, 0.55 OZ., $35; VITA MINERAL ACTIVE 7 EYE GEL BY **REN**, 0.5 OZ., $30; WALL PLATES BY **FORNASETTI**, $185 EACH, AVAILABLE AT BARNEYS NEW YORK

Turn Around, Bright Eyes

We're constantly being told to protect ourselves from the sun's harmful UV rays. Add gravity, pollution, and the stress of a workaholic lifestyle—some experts say that even the light coming from an old desktop computer screen can add years to your face—and it's a wonder we don't have bags under our eyes the size of an Hermès Birkin. The solution: applying a teardrop-size amount of a targeted treatment every morning. It will keep your skin tight, reduce puffiness, and soften dark circles caused by yet another sleepless (or booze-soaked) night. These clear, lightweight serums are boosted with botanicals and vitamins to help you maintain a youthful glow and appear alert—even when you're feeling like roadkill.

STYLING BY JULIEN SAUVALLE

PHOTOGRAPHY BY SHANA NOVAK



Silky Smooth

Loose and luxurious, silk shirts have long been frowned upon (maybe it's their close association with louche lounge-lizard types). But flowing in the fall runway shows of labels like Hermès and Topman, the fine fabric looked like it had finally found its footing in menswear. Modern silk shirts are a great option for those days when an oxford feels too stuffy and a T-shirt too casual. As for accessories: The new Giorgio Moroder album is encouraged; gold chains are not.

CLOCKWISE FROM TOP LEFT: SHIRT BY **TOPMAN,** $55; SHIRT BY **MARC JACOBS**, $780; SHIRT BY **GUCCI**, $625; SHIRT BY **HERMÈS**, $2,675

STYLING BY MICHAEL COOK. FASHION ASSISTANTS: GAVIN RAMSICAL, HIDANA ROCHA, TOMMY JEFFERSON. GROOMER: ANGELA DI CARLO. MODEL: MARTIJN MAIWALD AT NEW YORK MODEL MANAGEMENT

PHOTOGRAPHY BY SOPHY HOLLAND



SOUNDCHECK FEATURING STEVE GRAND

Watch the original Soundcheck session with *out* musician Steve Grand only on Here TV. See him perform tracks from his new album All American Boy.

Steve Grand
All American Boy
Available on iTunes

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Round and Round

Over the years, numerous style icons have embraced circular frames (think John Lennon, Andy Warhol, and Johnny Depp). So why has it taken us laymen so long to catch on? This season, designers like Burberry and Calvin Klein are rounding out their collections with disk-shaped sunglasses. Long associated with hippie counterculture and the lit-intellectual scene, these smart specs are simultaneously fashionable and retro-chic.

FROM TOP: **MATSUDA**, $400; **CALVIN KLEIN COLLECTION**, $276; **ROSS & BROWN**, $135; **PERSOL**, $330; **MARC JACOBS**, $PRICE AVAILABLE UPON REQUEST; **BURBERRY**, $250; **RAY-BAN**, $200

FASHION EDITOR: MICHAEL COOK. PROP STYLING BY GREG GARRY

PHOTOGRAPHY BY SHANA NOVAK





Clockwise, from top left: Gutenbrunner at Wallsé; venison dish at Upholstery Store; Blaue Gans

Not Just Schnitzel

Austrian chef Kurt Gutenbrunner has been making our favorite things for 15 years.

THE STORY OF how Kurt Gutenbrunner learned to cook is the story of a boy who was afraid of heights. Growing up in the Austrian village of Wallsee on the Danube, young Kurt shied away from joining his junior brother in assisting their father, a construction worker. "They were running around on roofs as if they were on the ground," he recalls. "I just couldn't get up there, so I ended up in the kitchen with my mom, who made food for the real men." It was there that Gutenbrunner learned the basics of Austrian cuisine: tender Wiener schnitzel, spicy goulash, crisp potato rösti, unctuous apricot dumplings.

As Gutenbrunner grew older, he was certain of two things: He wanted to cook, and he wanted to travel. Eventually, he would travel all the way to New York, but his first position there was inauspicious for someone afraid of heights: sous-chef at Windows on the World, 107 stories above Manhattan at the top of the World Trade Center. That was in 1988, and for the entire year he was there he never once visited the observation deck. After a stint at David Bouley's namesake restaurant in New York's Tribeca, he returned to Europe in 1990, but was back in Manhattan by 1996, this time for good.

It's been 15 years since Gutenbrunner opened his first restaurant, Wallsé, in a corner space on West 11th and Washington Street in New York's West Village—at the time a primarily residential district. Naysayers told him the location would never work, but Gutenbrunner would not be dissuaded. Six weeks after it opened, the *New York Times* restaurant critic, William Grimes, gave it a rave, adding, "New York never knew it needed Austrian cooking. Now it may not be able to live without it."

In the years since, Wallsé has been joined by pastry heaven Café Sabarsky in New York's Neue Galerie, and Blaue Gans, a Viennese-style bistro in Tribeca. Gutenbrunner attributes his success to offering a modern version of what Austrian food and decor can be.

"It feels like Austria and tastes like Austria, without the clichés," he says. Yet his latest venture, the newly remodeled Upholstery Store: Food and Wine, next to Wallsé, reflects Gutenbrunner's going native, with a menu featuring oysters, lobster rolls, and other seafood dishes, like a tuna ceviche with blood orange, in which the Austrian accent is subtle rather than predominant. "I never had seafood when I was a child," he says.

He is an American citizen now, and coming soon, he promises, is a real American-style cheesecake. He laughs. "I need to keep my American citizenship," he says. "So, lobster rolls and cheesecake. We are heading in the right direction." —**AARON HICKLIN**

COURTESY OF KG-NY GROUP (UPHOLSTERY STORE, BLAUE GANS)

PORTRAIT BY RAINER HOSCH

HereTV

PREMIUM LGBT FILMS & SERIES



PREMIERE

HUSH UP SWEET CHARLOTTE

Television world premiere coming to Here TV this fall. From Billy Clift, director of the critically acclaimed feature film, Baby Jane?, comes a new hilariously terrifying parody inspired by the similarly titled, campy classic.

EXCLUSIVE EVENT INVITATION



OUT readers are invited to meet the cast of Hush Up Sweet Charlotte and experience the film's west coast premiere at the iconic Castro Theater in San Francisco.

Enjoy a live perfomance from the film's stars. After the show, make your way to the Hush Up After-Party presented by Oasis Nightclub.

Wednesday, October 28
The Castro Theatre

More info at Hushup.bpt.me

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Truth Hurts

PHOTOGRAPHER GABRIELA HERMAN HAS FOUND SOLACE IN A NETWORK OF CHILDREN OF GAY PARENTS.

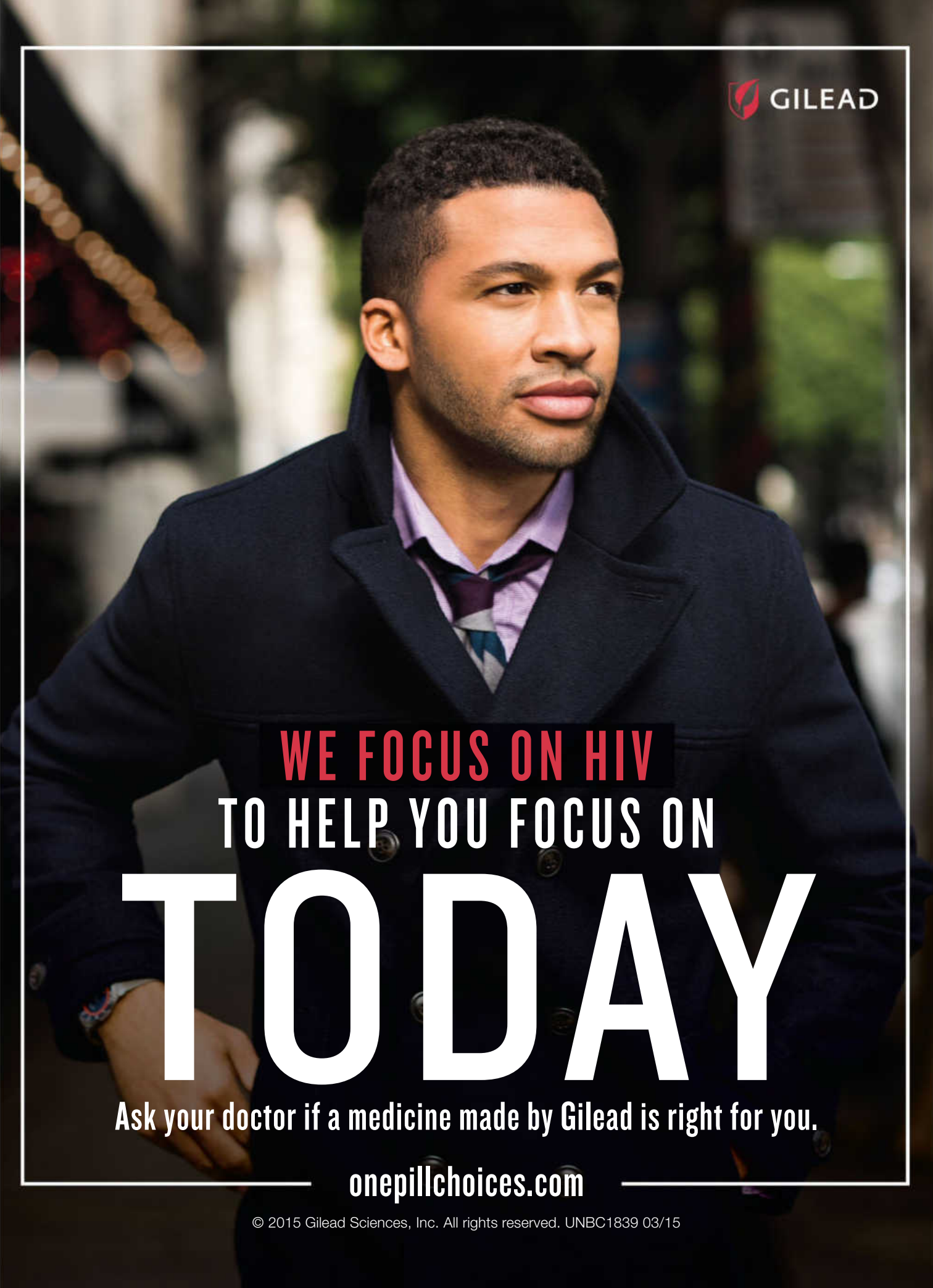
By Aaron Hicklin

ALMOST EVERYONE who is gay remembers the profound experience of coming out to their parents, the terror and anxiety of telling people you love that you are not who they think you are, but what about parents who must come out to their children? That story has been told less often, and is in many ways a lot more complicated. Stigmas around sexual orientation have subsided dramatically in the past two decades, but it is one thing to come out at the beginning of one•s adult life; another thing entirely when you have created a family. David Leavitt explored the theme powerfully in his debut novel, The Lost Language of Cranes, in which a young man•s coming out serves as a spur to his father to follow suit, leaving his mother feeling powerless, betrayed, and alone. Although it was “ction, Leavitt•s novel underscores the dilemma for the gay parent who comes clean. To live in truth may be a “ne and necessary thing, but when that truth breaks up a family the consequences can fester for years, even decades.

Early this summer, Gabriela Herman•s mom, Talia, asked her daughter if she had “nally forgiven her for leaving her father for another woman. •I did not know how to react,Ž recalls Herman, who was 15 when her mother came out to her in 1996. •It was such a loaded question. And I didn•t immediately say •yes.• I was like, •I don•t know,• and she asked me again, and then she said something funny, and I was like, •Yes! I forgive you! Of course!• Or something like that, but I was caught off guard.Ž

It was one of the very few times in which the subject had come up between them, a re”ection of just how painful it remained for both, but especially for Herman, the oldest of three children, who has spent much of the past “ve years neutralizing her anguish and confusion by photographing other

PHOTOGRAPHY BY GABRIELA HERMAN


GILEAD
WE FOCUS ON HIV
TO HELP YOU FOCUS ON
TODAY
Ask your doctor if a medicine made by Gilead is right for you.
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to her," she says. At 15, Herman felt not only confused by her mother's new identity, but also stung by her infidelity. After all, if Robin had been a man, instead of a woman, there'd be no question that making calls to the family home would be seen as thoughtless and crass. "What I hear from a lot of my subjects, and can relate to, is that the gay thing takes precedence over everything else, so very little is dealt with—like, that there was an affair, that our family is breaking up, that we're going through a divorce, that our family is no longer."

Herman now thinks that part of the problem was the lack of any support system. Today there are whole networks of families who find themselves in a similar situation and are able to share experiences, but in 1996 families like Herman's operated in a vacuum of silence. "I totally feel like I should have had therapy, and I needed therapy, and I'm so angry that I didn't have it," she says. She spent a year studying in France, and then returned to find her mother had moved out. For a while she went to a high school support group for children of divorced parents, but no one talked about gay parents, and she was too nervous to bring it up.

Instead she has found catharsis through her own photo sessions and interviews with people identified with the help of COLAGE. Some of her subjects have been raised from birth by gay or lesbian parents, either adopted or conceived through artificial insemination, while others have come from backgrounds like Herman's, where one parent has come out. The process has given rise not only to new friendships, but also to new ways of seeing things. In contrast to her own experience, many of her subjects were able to accept their parent's new life with equanimity, even joy. "For a lot of people who I interviewed, it's such a part of their identity and who they are, and they've grown up just embracing it and sharing it," she says. Despite that, she is only just starting to make peace with her own story. "I have so many questions for my parents that I've never asked," she says. She had the opportunity to ask them this past summer on Martha's Vineyard, her family's longtime vacation spot, and a place that unites her childhood with her present. They were all there—Herman and her siblings, her mother and her mother's wife, Robin, and her father and his new girlfriend, a changed family from the one she knew growing up, but changed for the better by cultural shifts that have broadened America's definition of what a family can be. There are fewer reasons to keep secrets now, less stigma and shame.

Recently Herman gave a talk in New York about her photo project. "It was my first time talking about it, and this guy came up to me afterwards and said, 'My ex-wife is gay, and we have two adult children, and I never realized what it must have been like for them.' He was going to go home and talk to his kids for the first time about it."

Herman looks genuinely ecstatic, beaming and tearing up at the same time. "I was like, 'Whoa, just to have touched that one person is the reason to be doing this.' " ■



Mark

+ POSITIVE VOICES

THE BARE TRUTH

What Mama Jean was learning to ask, I'd never answer.

By Jamie Brickhouse

"WHAT'S BAREBACKING?" my mother, Mama Jean, asked. She was visiting me and my partner, Michael, in New York in the fall of 2005. We were watching *Oprah*, who was interviewing a gay man about how his fabulous, successful life was destroyed when he became addicted to crystal meth and lost everything. He started barebacking and became HIV-positive.

I explained the phrase to Mama Jean. "When you have unprotected sex. Sex without a condom."

She screwed up her face in disgust. "Oh God."

An hour later, she and I were in the living room when Michael came home from work. He said a brief hello and disappeared into the bedroom to change.

Mama Jean leaned into me with a mischievous grin and whispered, "Bare-skinned? Bare-assed?"

"What?"

"What's it called? What that boy was talking about on *Oprah*? Bare-skinning?"

"Oh. Barebacking. Why?"

"Never mind." She held up her finger to silence me and leaned back with a just-you-wait smirk on her face. Then: "Michael?"

"Yes, Jean?"

"Have you been barebacking lately?"

Dead silence.

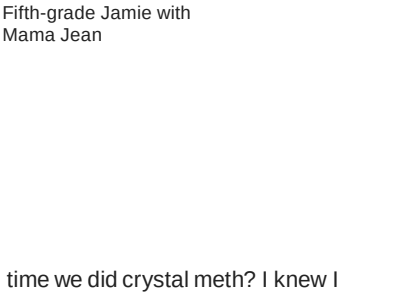
I shook my head in resigned exasperation. Mama Jean silently snickered. She cocked her done-once-a-week Texas hairdo with her ear in Michael's direction. "Michael? Did you hear me?"

Michael appeared in the living room, wearing the expert poker face that made him unflappable in any situation. "I heard you, Jean. But I'm not sure that I understood you."

"Oh, come on. If you don't know what barebacking is, I'm worried about you."

"Riding side saddle?"

PHOTOGRAPHY BY GABRIELA HERMAN



Fifth-grade Jamie with Mama Jean

COURTESY OF JAMIE BRICKHOUSE

I broke the charade and explained that she was just showing off the new term she had learned. The story became an instant classic before it was even dry, neck and neck with the one in which she warned 19-year-old me that there was no safe sex, only two kinds of sex: oral and anal. (She forgot vaginal, but that was her problem.) The stories represent the kind of in-your-face woman she was: part Auntie Mame, part Mama Rose, who never had a thought she didn•t speak.

But every time I laughed along with the response to the barebacking story, I cringed inside because of the secret I was harboring.

In 2002, I paid a visit to my doctor after a fallen priest I•d been seeing told me he had the clap. My doctor asked if I wanted an HIV test, since it had been over a year since my last one. •Might as well,Ž I said with nonchalance to hide from him„ but more from myself„my fear that I had reason to worry. A few days after the exam, he called me at my of“ ce.

•I have good news and bad news,Ž he said.

•OK?Ž I said with a nervous rise in my voice.

•The good news: You don•t have gonorrhea.Ž

•That•s a relief.Ž But I wasn•t relieved.

•The bad news: You•re HIV-positive.Ž

•Are you sure?Ž

•Yes, I•m sure. But these days, it•s a manageable condition.Ž His voice was suddenly upbeat, as though I had just won the lottery, only it was the lottery in that famous Shirley Jackson story where the winner is stoned to death.

I mentally lacerated myself.

Did I get it from that guy in the bathhouse that time we did crystal meth? I knew I didn•t get it from Michael because we always had safe sex. Who knows where I got it? There were so many alcoholic mornings after when I suddenly remembered that a condom hadn•t been part of my night before. How stupid was I? I came of age when the AIDS epidemic was full-blown and safe sex was standard protocol. Mama Jean•s warning echoed in my ear: •Remember, a moment•s pleasure isn•t worth a lifetime of regret.Ž

I couldn•t tell her she was right and face her I-told-you-so wrath, but mostly I couldn•t tell her because it would kill her.

The dam broke, and in a flood of tears I told this nameless stranger that I was positive. That my life was over. That no one would want to have sex with me again. He said that it wasn•t true.

Half an hour after I received the news, I was parked on a stool at my local gay bar, draining my “rst martini. •Another, please.Ž I felt like I was on a cliff and about to jump, when a man next to me asked me what was wrong. The dam broke, and in a ”ood of tears I told this nameless stranger that I was positive. That my life was over. That no one would want to have sex with me again. He said that it wasn•t true. He took me to a porno bookstore and made an honest man of himself. I “nally understood what Blanche DuBois meant about always depending upon the kindness of strangers.

I told Michael (who remains negative) that night, but Mama Jean went to her grave never knowing.

•You•d tell me if you were, wouldn•t you?Ž she•d asked me many times with a stricken face.

•Yes,Ž I lied.

•Good. Because if anything ever happened to you, they•d have to lock me up and throw away the key.Ž Mama Jean was a successful businesswoman, but she made a career out of loving me.

What I told a complete stranger, I could never tell Mama Jean. She already knew and accepted that I was gay, alcoholic, and voted Democrat. Well, that last truth she never fully accepted. I lied about being poz to protect us both: her from living with that bare truth and me from living with her knowing that bare truth.

Adapted from Jamie Brickhouse•s memoir, Dangerous When Wet, published by St. Martin•s Press.

COMPLERA does not cure HIV-1 infection or AIDS.

To control HIV-1 infection and decrease HIV-related illnesses you must keep taking COMPLERA. Ask your healthcare provider if you have questions about how to reduce the risk of passing HIV-1 to others. Always practice safer sex and use condoms to lower the chance of sexual contact with body fluids. Never reuse or share needles or other items that have body fluids on them.

It is not known if COMPLERA is safe and effective in children under 18 years old.

IMPORTANT SAFETY INFORMATION

What is the most important information I should know about COMPLERA?

COMPLERA can cause serious side effects:

- **Build-up of an acid in your blood (lactic acidosis),** which is a serious medical emergency. Symptoms of lactic acidosis include feeling very weak or tired, unusual (not normal) muscle pain, trouble breathing, stomach pain with nausea or vomiting, feeling cold especially in your arms and legs, feeling dizzy or lightheaded, and/or a fast or irregular heartbeat.
- **Serious liver problems.** The liver may become large (hepatomegaly) and fatty (steatosis). Symptoms of liver problems include your skin or the white part of your eyes turns yellow (jaundice), dark "tea-colored" urine, light-colored bowel movements (stools), loss of appetite for several days or longer, nausea, and/or stomach pain.
- **You may be more likely to get lactic acidosis or serious liver problems** if you are female, very overweight (obese), or have been taking COMPLERA for a long time. In some cases, these serious conditions have led to death. Call your healthcare provider right away if you have any symptoms of these conditions.
- **Worsening of hepatitis B (HBV) infection.** If you also have HBV and stop taking COMPLERA, your hepatitis may suddenly get worse. Do not stop taking COMPLERA without first talking to your healthcare provider, as they will need to monitor your health. COMPLERA is not approved for the treatment of HBV.

Who should not take COMPLERA?

Do not take COMPLERA if you:

- **Take a medicine that contains:** adefovir (Hepsera), lamivudine (Epivir-HBV), carbamazepine (Carbatrol, Equetro, Tegretol, Tegretol-XR, Teril, Epitol), oxcarbazepine (Trileptal), phenobarbital (Luminal), phenytoin (Dilantin, Dilantin-125, Phenytek), rifampin (Rifater, Rifamate, Rimactane, Rifadin), rifapentine (Priftin), dexlansoprazole (Dexilant), esomeprazole (Nexium, Vimovo), lansoprazole (Prevacid), omeprazole (Prilosec, Zegerid), pantoprazole sodium (Protonix), rabeprazole (Aciphex), more than 1 dose of the steroid medicine dexamethasone or dexamethasone sodium phosphate, or the herbal supplement St. John's wort.
- **Take any other medicines to treat HIV-1 infection,** unless recommended by your healthcare provider.

What are the other possible side effects of COMPLERA?

Serious side effects of COMPLERA may also include:

- **Severe skin rash and allergic reactions.** Call your doctor right away if you get a rash. Some rashes and allergic reactions may need to be treated in a hospital. Stop taking COMPLERA and get medical help right away if you get a rash with any of the following symptoms: severe allergic reactions causing a swollen face, lips, mouth, tongue or throat which may lead to difficulty swallowing or breathing; mouth sores or blisters on your body; inflamed eye (conjunctivitis); fever, dark urine or pain on the right side of the stomach-area (abdominal pain).
- **New or worse kidney problems, including kidney failure.** Your healthcare provider should do blood tests to check your kidneys before starting treatment with COMPLERA. If you have had kidney problems, or take other medicines that may cause kidney problems, your healthcare provider may also check your kidneys during treatment with COMPLERA.
- **Depression or mood changes.** Tell your healthcare provider right away if you have any of the following symptoms: feeling sad or hopeless, feeling anxious or restless, have thoughts of hurting yourself (suicide) or have tried to hurt yourself.
- **Changes in liver enzymes:** People who have had hepatitis B or C, or who have had changes in their liver function tests in the past may have an increased risk for liver problems while taking COMPLERA. Some people without prior liver disease may also be at risk. Your healthcare provider may do tests to check your liver enzymes before and during treatment with COMPLERA.
- **Bone problems,** including bone pain or bones getting soft or thin, which may lead to fractures. Your healthcare provider may do tests to check your bones.
- **Changes in body fat** can happen in people taking HIV-1 medicines.
- **Changes in your immune system.** Your immune system may get stronger and begin to fight infections. Tell your healthcare provider if you have any new symptoms after you start taking COMPLERA.

The most common side effects of COMPLERA include trouble sleeping (insomnia), abnormal dreams, headache, dizziness, diarrhea, nausea, rash, tiredness, and depression. Other common side effects include vomiting, stomach pain or discomfort, skin discoloration (small spots or freckles), and pain. Tell your healthcare provider if you have any side effects that bother you or do not go away.

What should I tell my healthcare provider before taking COMPLERA?

- **All your health problems.** Be sure to tell your healthcare provider if you have or had any kidney, mental health, bone, or liver problems, including hepatitis virus infection.
- **All the medicines you take,** including prescription and nonprescription medicines, vitamins, and herbal supplements. COMPLERA may affect the way other medicines work, and other medicines may affect how COMPLERA works. Keep a list of all your medicines and show it to your healthcare provider and pharmacist. Do not start any new medicines while taking COMPLERA without first talking with your healthcare provider.
- **If you take rifabutin (Mycobutin).** Talk to your healthcare provider about the right amount of rilpivirine (Edurant) you should take.
- **If you take antacids.** Take antacids at least 2 hours before or at least 4 hours after you take COMPLERA.
- **If you take stomach acid blockers.** Take acid blockers at least 12 hours before or at least 4 hours after you take COMPLERA. Ask your healthcare provider if your acid blocker is okay to take, as some acid blockers should never be taken with COMPLERA.
- **If you are pregnant** or plan to become pregnant. It is not known if COMPLERA can harm your unborn baby. Tell your healthcare provider if you become pregnant while taking COMPLERA.
- **If you are breastfeeding** (nursing) or plan to breastfeed. Do not breastfeed. HIV-1 can be passed to the baby in breast milk. Also, some medicines in COMPLERA can pass into breast milk, and it is not known if this can harm the baby.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Please see Brief Summary of full Prescribing Information with **important warnings** on the following pages.



COMPLERA®
emtricitabine 200mg/rilpivirine 25mg/
tenofovir disoproxil fumarate 300mg tablets

GILEAD

Brief Summary of full Prescribing Information

COMPLERA® (kom-PLEH-rah)

(emtricitabine 200 mg, rilpivirine 25 mg, tenofovir disoproxil fumarate 300 mg) tablets

Brief summary of full Prescribing Information. For more information, please see the full Prescribing Information, including Patient Information.

What is COMPLERA?

- **COMPLERA is a prescription medicine** used as a complete HIV-1 treatment in one pill a day. COMPLERA is for adults who have never taken HIV-1 medicines before and who have no more than 100,000 copies/mL of virus in their blood (this is called 'viral load'). Complera can also replace current HIV-1 medicines for some adults who have an undetectable viral load (less than 50 copies/mL) and whose healthcare provider determines that they meet certain other requirements.
- **COMPLERA is a complete HIV-1 medicine** and should not be used with any other HIV-1 medicines.
- **COMPLERA should always be taken with food.** A protein drink does not replace food.
- **COMPLERA does not cure HIV-1 or AIDS.** You must stay on continuous HIV-1 therapy to control HIV-1 infection and decrease HIV-related illnesses.
- **Ask your healthcare provider about how to prevent passing HIV-1 to others.** Do not share or reuse needles, injection equipment, or personal items that can have blood or body fluids on them. Do not have sex without protection. Always practice safer sex by using a latex or polyurethane condom to lower the chance of sexual contact with semen, vaginal secretions, or blood.

What is the most important information I should know about COMPLERA?

COMPLERA can cause serious side effects, including:

- **Build-up of an acid in your blood (lactic acidosis).** Lactic acidosis can happen in some people who take COMPLERA or similar (nucleoside analogs) medicines. Lactic acidosis is a serious medical emergency that can lead to death. Lactic acidosis can be hard to identify early, because the symptoms could seem like symptoms of other health problems. **Call your healthcare provider right away if you get any of the following symptoms which could be signs of lactic acidosis:**
  - feel very weak or tired
  - have unusual (not normal) muscle pain
  - have trouble breathing
  - having stomach pain with nausea or vomiting
  - feel cold, especially in your arms and legs
  - feel dizzy or lightheaded
  - have a fast or irregular heartbeat
- **Severe liver problems.** Severe liver problems can happen in people who take COMPLERA. In some cases, these liver problems can lead to death. Your liver may become large (hepatomegaly) and you may develop fat in your liver (steatosis). **Call your healthcare provider right away if you get any of the following symptoms of liver problems:**
  - your skin or the white part of your eyes turns yellow (jaundice)
  - dark "tea-colored" urine
  - light-colored bowel movements (stools)
  - loss of appetite for several days or longer
  - nausea
  - stomach pain
- **You may be more likely to get lactic acidosis or severe liver problems if you are female, very overweight (obese), or have been taking COMPLERA for a long time.**
- **Worsening of Hepatitis B infection.** If you have hepatitis B virus (HBV) infection and take COMPLERA, your HBV may get worse (flare-up) if you stop taking COMPLERA. A "flare-up" is when your HBV infection suddenly returns in a worse way than before. COMPLERA is not approved for the treatment of HBV, so you must discuss your HBV with your healthcare provider.
  - Do not run out of COMPLERA. Refill your prescription or talk to your healthcare provider before your COMPLERA is all gone.
  - Do not stop taking COMPLERA without first talking to your healthcare provider.
  - If you stop taking COMPLERA, your healthcare provider will need to check your health often and do blood tests regularly to check your HBV infection. Tell your healthcare provider about any new or unusual symptoms you may have after you stop taking COMPLERA.

Who should not take COMPLERA?

Do not take COMPLERA if you also take any of the following medicines:

- **Medicines used for seizures:** carbamazepine (Carbatrol, Equetro, Tegretol, Tegretol-XR, Teril, Epitol); oxcarbazepine (Trileptal); phenobarbital (Luminal); phenytoin (Dilantin, Dilantin-125, Phenytek)
- **Medicines used for tuberculosis:** rifampin (Rifater, Rifamate, Rimactane, Rifadin); rifapentine (Priftin)
- **Certain medicines used to block stomach acid called proton pump inhibitors (PPIs):** dexlansoprazole (Dexilant); esomeprazole (Nexium, Vimovo); lansoprazole (Prevacid); omeprazole (Prilosec, Zegerid); pantoprazole sodium (Protonix); rabeprazole (Aciphex)
- **Certain steroid medicines:** More than 1 dose of dexamethasone or dexamethasone sodium phosphate
- **Certain herbal supplements:** St. John's wort
- **Certain hepatitis medicines:** adefovir (Hepsera), lamivudine (Epivir-HBV)

Do not take COMPLERA if you also take any other HIV-1 medicines, including:

- Other medicines that contain emtricitabine or tenofovir (ATRIPLA, EMTRIVA, STRIBILD, TRUVADA, VIREAD)
- Other medicines that contain lamivudine (Combivir, Epivir, Epzicom, Triumeq, Trizivir)
- rilpivirine (Edurant), unless you are also taking rifabutin (Mycobutin)

COMPLERA is not for use in people who are less than 18 years old.

What are the possible side effects of COMPLERA?

COMPLERA may cause the following serious side effects:

- **See "What is the most important information I should know about COMPLERA?"**
- **Severe skin rash and allergic reactions.** Skin rash is a common side effect of COMPLERA but it can also be serious. Call your doctor right away if you get a rash. In some cases, rash and allergic reaction may need to be treated in a hospital. Stop taking COMPLERA and call your doctor or get medical help right away if you get a rash with any of the following symptoms:
  - severe allergic reactions causing a swollen face, lips, mouth, tongue or throat, which may cause difficulty swallowing or breathing
  - mouth sores or blisters on your body
  - inflamed eye (conjunctivitis)
  - fever, dark urine or pain on the right side of the stomach-area (abdominal pain)
- **New or worse kidney problems, including kidney failure.** Your healthcare provider should do blood and urine tests to check your kidneys before you start and while you are taking COMPLERA. If you have had kidney problems in the past or need to take another medicine that can cause kidney problems, your healthcare provider may need to do blood tests to check your kidneys during your treatment with COMPLERA.

Depression or mood changes. Tell your healthcare provider right away if you have any of the following symptoms:

… feeling sad or hopeless

… feeling anxious or restless

… have thoughts of hurting yourself (suicide) or have tried to hurt yourself

Change in liver enzymes. People with a history of hepatitis B or C virus infection or who have certain liver enzyme changes may have an increased risk of developing new or worsening liver problems during treatment with COMPLERA. Liver problems can also happen during treatment with COMPLERA in people without a history of liver disease. Your healthcare provider may need to do tests to check your liver enzymes before and during treatment with COMPLERA.

Bone problems can happen in some people who take COMPLERA. Bone problems include bone pain, softening or thinning (which may lead to fractures). Your healthcare provider may need to do tests to check your bones.

Changes in body fat can happen in people taking HIV-1 medicine. These changes may include increased amount of fat in the upper back and neck (•buffalo humpŽ), breast, and around the main part of your body (trunk). Loss of fat from the legs, arms and face may also happen. The cause and long term health effect of these conditions are not known.

Changes in your immune system (Immune Reconstitution Syndrome) can happen when you start taking HIV-1 medicines. Your immune system may get stronger and begin to ght infections that have been hidden in your body for a long time. Tell your healthcare provider if you start having any new symptoms after starting your HIV-1 medicine.

The most common side effects of COMPLERA include:

Trouble sleeping (insomnia), abnormal dreams, headache, dizziness, diarrhea, nausea, rash, tiredness, depression

Additional common side effects include:

Vomiting, stomach pain or discomfort, skin discoloration (small spots or freckles), pain

Tell your healthcare provider if you have any side effect that bothers you or that does not go away.

These are not all the possible side effects of COMPLERA. For more information, ask your healthcare provider.

Call your doctor for medical advice about side effects. You may report side effects to FDA at 1-800-FDA-1088.

What should I tell my healthcare provider before taking COMPLERA?

Tell your healthcare provider about all your medical conditions, including:

If you have or had any kidney, mental health, bone, or liver problems, including hepatitis B or C infection.

If you are pregnant or plan to become pregnant. It is not known if COMPLERA can harm your unborn child.

… There is a pregnancy registry for women who take antiviral medicines during pregnancy. The purpose of this registry is to collect information about the health of you and your baby. Talk to your healthcare provider about how you can take part in this registry.

If you are breastfeeding (nursing) or plan to breastfeed. Do not breastfeed if you take COMPLERA.

… You should not breastfeed if you have HIV-1 because of the risk of passing HIV-1 to your baby.

… Two of the medicines in COMPLERA can pass to your baby in your breast milk. It is not known if this could harm your baby.

… Talk to your healthcare provider about the best way to feed your baby.

Tell your healthcare provider about all the medicines you take, including prescription and over-the-counter medicines, vitamins, herbal supplements:

COMPLERA may affect the way other medicines work, and ot medicines may affect how COMPLERA works.

If you take certain medicines with COMPLERA, the amount of COMPLERA in your body may be too low and it may not work control your HIV-1 infection. The HIV-1 virus in your body may resistant to COMPLERA or other HIV-1 medicines that are like

Be sure to tell your healthcare provider if you take any of the following medicines:

… Rifabutin (Mycobutin), a medicine to treat some bacterial infe Talk to your healthcare provider about the right amount of rilp (Edurant) you should take.

… Antacid medicines that contain aluminum, magnesium hydr calcium carbonate. Take antacids at least 2 hours before or a 4 hours after you take COMPLERA.

… Certain medicines to block the acid in your stomach, includi cimetidine (Tagamet), famotidine (Pepcid), nizatidine (Axid), ranitidine hydrochloride (Zantac). Take the acid-blocker at least 12 hours before or at least 4 hours after you take COMPLERA. acid-blocking medicines should never be taken with COMPL

•Who should not take COMPLERA?Ž for a list of these medic

… Medicines that can affect how your kidneys work, including (Zovirax), cidofovir (Vistide), ganciclovir (Cytovene IV, Vitrase valacyclovir (Valtrex), and valganciclovir (Valcyte).

… clarithromycin (Biaxin)

… erythromycin (E-Mycin, Eryc, Ery-Tab, PCE, Pediazole, Ilos

… uconazole (Di ucan)

… itraconazole (Sporanox)

… ketoconazole (Nizoral)

… methadone (Dolophine)

… posaconazole (Noxa l)

… telithromycin (Ketek)

… voriconazole (Vfend)

Know the medicines you take. Keep a list of all your medicines a


2015

The Boatman•s Call

TRENT PRESZLER HAS INSTILLED THE LESSONS OF HIS RURAL CHILDHOOD INTO HIS LIFE AND WORK.

•I•m kind of swimming against the tide a little bit,Ž says Trent Preszler, a winemaker and boat builder who grew up on a cattle ranch in South Dakota with a professional cowboy as a father. But that tide is turning, and in the post-Brokeback Mountain world of marriage equality, Preszler may soon seem less like an anomaly, and more like a role model.

He remembers getting a coffee can full of seeds from his parents for his eighth birthday. •They were all mixed up, so I didn•t know what was what,Ž he recalls. •I just planted a garden with them, and that marked the beginning of my infatuation with horticulture.Ž He would receive the same gift the following year, and again the year after that, each time improving his knowledge of which ones to plant where, and when. In a rural community with a one-room schoolhouse and few distractions beyond the junior rodeo, he had plenty of time to cultivate his green thumb.

It•s not surprising that a kid who grew up on a cattle ranch in South Dakota would himself end up working in the "elds, but Preszler•s journey to a Long Island winery turned on a simple choice he made as a student. Invited to decide between two research grants at Cornell, one to examine Holland•s "ower industry, and the other to analyze the market for New York wines, Preszler chose the latter. The result was a 300-page master•s thesis that won him an award from Cornell and a job offer from Bedell Cellars, where Preszler quickly put his insights into practice. Today, Bedell is one of the stars of American wine: Its 2009 merlot was served at President Obama•s 2013 inaugural luncheon. Another distinction? Bedell regularly invites some of America•s most acclaimed artists, such as Chuck Close, Ross Bleckner, and Mickalene Thomas, to design its wine labels, treating each commission as a unique portrait of the wine•s essence.

As for boat building, that too brings Preszler full circle to his childhood. His father passed away last December, and it was during the long winter, looking at the collection of tools he•d inherited, that Preszler began to think about making boats. •It•s a lot like farming,Ž he says. •You have to understand the things you can•t control, like the weather, or a certain grain in the wood that makes it split a certain way. How you adapt and respond to those imponderable aspects is part of the creative process.Ž He pauses to think. •Whether you are on a prairie in South Dakota, or a boat on the ocean, something about it is very centering,Ž he says. •It•s a similar feeling of stillness that I remember as a child, raising a garden or helping my dad on the farm.Ž

…AARON HICKLIN

GROOMER: ANGELA DI CARLO. SHOT ON LOCATION AT ROCKING THE BOAT WORKSHOP, BRONX, NY



Gerard (left) and Kelly at The Glass House

Room With a Skew

BRENNAN GERARD AND **RYAN KELLY** ARE EXPLORING QUEER RELATIONSHIPS IN UNUSUAL SETTINGS.

The Glass House, the iconic modernist building located in New Canaan, Conn., was part of the home of architect Philip Johnson and his partner, David Whitney, for more than 40 years until they died in 2005. Now, its intimate history has led performance duo Brennan Gerard and Ryan Kelly—who themselves have been involved in each other's lives creatively and romantically for more than a decade—to develop a series of site-specific performance pieces they've titled *Modern Living*.

"Johnson had been living there since 1949, two decades before Stonewall," Kelly explains. "He and Whitney eventually lived there in this sort of gay domestic partnership, and they gathered a community of mostly closeted gay people from the art world—Rauschenberg, Merce Cunningham, Warhol, Lincoln Kirstein—for social events. It was very queer."

Beginning in January 2016, the pair will begin to articulate the idea of "queered" spaces in West Hollywood's Schindler House, another modernist architectural touchstone (designed by Rudolph Schindler as an experiment in cooperative living between two families), and other key modernist homes, such as the Breuer House in the Hudson Valley, and the de Menil in Houston. So far, all of Gerard and Kelly's works have probed the idea of intimacy as a fluid concept that changes over time.

"That's part of the project of queerness—questioning those narratives of how one should live one's life or spend one's time," Gerard says. "It's political for us. The model of marriage can be very constricting and cause a lot of problems for how one lives one's life. We think this alternate concept is a necessary story that needs to be told."

– **JERRY PORTWOOD**

GROOMER: EVANIE FRAUSTO. STYLING BY STACEY BERMAN. CLOTHING BY VINCE. SHOT ON LOCATION AT THE GLASS HOUSE, A SITE OF THE NATIONAL TRUST FOR HISTORIC PRESERVATION

XXL Talent

DANCER AND MC DASHAUN WESLEY IS INTERPRETING VOGUE FOR A NEW GENERATION.

What surprised Dashaun Wesley most during rehearsals for *Magic Mike XXL* was how Channing Tatum treated him as an equal. "He came in and knew my name and gave me a big hug," the dancer and choreographer says. "I was impressed by how much Channing wanted to know, how intuitive he was."

Tatum's eagerness was important, since Wesley's job was to teach the movie star how to vogue in one of the film's most dynamic scenes. "He said he wanted to learn how to dip, and do the shablam, which everyone calls the death drop," Wesley says, exuding his own infectious energy as he speaks. "I was like, 'OK!' And he did it. He was so dedicated to this move, to making this happen."

Since appearing in the fourth season of *America's Best Dance Crew* (as part of the New York City crew Vogue Evolution), the Brooklyn-born, L.A.-based Wesley has been in high demand, thanks to his 21st-century interpretation of the ball scene. He's collaborated with FKA Twigs on her Congregata tour, both dancing and chanting in his basso profundo, and hosts international events and competitions. It's all part of an effort to educate people that the voguing world has evolved beyond its *Paris Is Burning* reference points.

"We used to keep ourselves sheltered because there was a stigma that existed, about our sexuality and our type of dance style," says Wesley, who came out at 14 in 1998. "But that's changed dramatically. I always had to explain who I was, but people didn't understand. Now I get moms who say, 'I appreciate what you're doing, and if it weren't for you, I couldn't understand my child and who he is.' It's important to me that what I'm doing can also help someone else." JERRY PORTWOOD

GROOMER: ANGELA DI CARLO

Hutzelbrot Fan Boys

FOR WORLDLY BAKER **PETER ENDRISS** AND CHEF **CHRIS PIZZULLI**, THE FINEST INGREDIENT IS PASSION.

Fifteen years ago, Peter Endriss reached a crossroads: He hated his job as a civil engineer and loved to cook, but he didn't have the training to make the jump into Manhattan's competitive restaurant scene. So in his free time he started shadowing chef Patricia Yeo, a former biochemist.

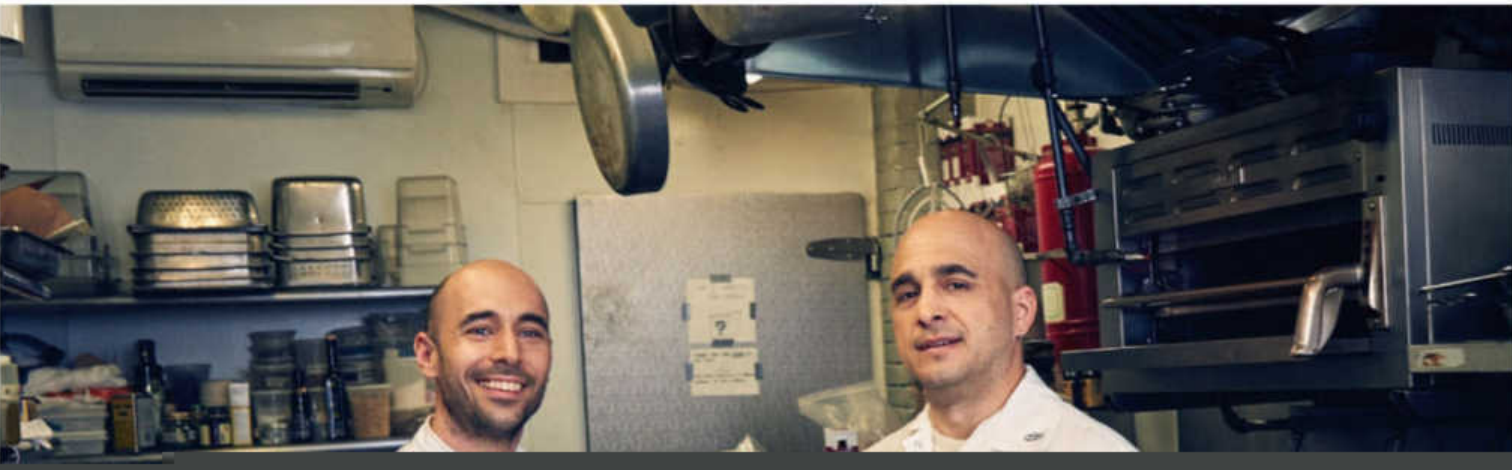
"I would go after work and do things in the kitchen no one else wanted to do and leave clicking my heels," Endriss says. He ditched his day job, began making pastries under lauded chefs Nicole Plue and François Payard, and, after a stint at a bakery in his father's hometown in Germany and three years pulling overnights at Amy's Bread, became the head baker at distinguished New York hot spots Per Se and Bouchon Bakery.

It was during a sojourn in Milan, where he worked at a pasta shop and a dairy farm, that Endriss hatched his business plan with Chris Pizzulli, his husband's cousin and then-chef de cuisine at Blue Ribbon in Brooklyn. "I knew I wanted to do something on my own, but I also knew the retail bakery I'd envisioned wouldn't be a financial possibility in New York," Endriss says.

Buckwheat baguettes and almond croissants would not suffice, so in 2012 he and Pizzulli opened Runner & Stone, a chic eatery in Brooklyn, where they prepare almost everything in-house—from the ricotta and mustards to the rye ciabatta and orecchiette with sausage and broccoli rabe. The pair use organic whole-grain flours, seasonal vegetables, and sustainably caught fish, and currently provide bread to 10 nearby businesses, including Whole Foods.

Keeping Runner & Stone's food and relationships local is key—with the rare exception. "In October, we start making hutzelbrot, a Southern German dried-fruit bread," Endriss says. "The main ingredient is dried pears, which my father brings from the Black Forest region of Germany. It's a whole operation, but it's developed quite a following."

– **JASON LAMPHIER**



GROOMER: ANGELA DI CARLO. SHOT AT RUNNER & STONE, BROOKLYN, NY

Endriss (left) and Pizzulli







The Anti-Press

CHRISTOPHER STODDARD IS REDEFINING BOOK PUBLISHING.

When told repeatedly, by multiple publishers, that his manuscript was too far removed from acceptable portrayals of gay life, a lesser person might have bitten the bullet, surrendering to revisions or simply giving up. Christopher Stoddard, however, has always been resilient. Amid the frequent rejection of his novel *White, Christian*—a bleak and raw account of a young gay man damaged by loss, then driven by drugs and sex—Stoddard realized that it wasn't him, but the industry, that required change. "Several companies told me they really liked the book but that they didn't want to represent gay people in that way—that they were trying to move forward," he recalls. "I found that disappointing, because these things still happen."

Those early setbacks were eventually eclipsed by a book deal, but in the process, Stoddard, a Brooklyn-based advertising producer, saw that a platform was needed for alternative narratives. Life was improving for huge numbers of LGBT people, but it came at the price of conformity, with the experiences and lives of many swept out of sight. In 2013, he founded ITNA Press ("anti" spelled backward).

The company focuses on publishing literature deemed too risqué for mainstream readers, but even though its five authors are gay, ITNA is not exclusively LGBT.

"It just so happens," Stoddard says, "that a lot of gay people who find themselves outside of what is currently 'correct' in terms of being gay need this. Ultimately, I just want to find good, gritty books I'd want to read. It doesn't matter who's written them."

– **JAMES MCDONALD**



Chasing Cool

DAMON CARDASIS GETS HIS HANDS DIRTY FOR PROJECTS HE'S PASSIONATE ABOUT.

For many outside the movie industry, it's difficult to understand what a producer does. Sometimes it means hobnobbing with billionaires; other times it's crawling through boxes in remote storage units.

"I was on a scavenger hunt in Fort Lee, N.J., to find this 8mm film," says Damon Cardasis, who's collaborating with director Rebecca Miller on a forthcoming documentary about her father, legendary playwright Arthur Miller. "No one else was going to do these things, so I rented a U-Haul and found about 200 hours of footage. Now we're piecing it together."

It's this sort of scrappy attitude that has benefited Cardasis since he started out as an assistant to producer Scott Rudin. Since then, he's stumbled into being the male face of Hermès for Spring/Summer 2007, created a critically lauded Web show (*Vicky & Lysander*), and recently celebrated the fifth year of the Lower East Side Film Festival—which began in a storefront with 30 folding chairs. Perhaps most unusual in the ultra-competitive industry is that he's tried to help all those he's met along the way, even creating a gay-oriented networking listserv.

"I've been in that position of needing a favor," he explains. "I think a lot of people are self-involved, and they should be, but it always means a lot when people try to help one another."

That positive karma has paid off: This fall, another film he produced with Miller, the feature *Maggie's Plan* (starring Julianne Moore, Greta Gerwig, and Ethan Hawke), premiered at the Toronto Film Festival. "I think being an actor and being rejected every day helped," he says. "I expect the first answer—and the third and the fourth—to be no. But I just keep fighting for something I believe in until it happens." – **JERRY PORTWOOD**

GROOMER: ANGELA DI CARLO. SHOT ON LOCATION AT THE LANDMARK SUNSHINE CINEMA, MANHATTAN, NY



GROOMER: ANGELA DI CARLO

Painting Ghosts

RUNNING INTO THE COLD, RESTORATIVE WAVES WITH ARTIST **NICOLE EISENMAN**

My first time visiting Fire Island—Labor Day weekend, August 2014—I got lost. I'd been at a party for a resident artist and couldn't find my way back to the house I was staying in. Everything looked the same in the dark. After an hour circling the Pines, I gave up and crashed in a construction site near the ocean. A few hours later, I awoke with the sun, only to find the house just 20 feet away. The painter Nicole Eisenman, who spends much of her summer there, was having breakfast alone on the porch. "Oh, you look like shit!" she said, smiling. "Come on, let's go for a swim." We headed to the beach, stripped, and jumped into the cold water; the waves were huge, rolling, and speckled with harmless jellyfish. Eisenman never asked me to explain, and didn't need to. I felt cured.

Eisenman has spent the last three summers in the Pines at a house she shares with many other artists, curators, and writers, an informal and not so clearly defined circle of friends (most of them from New York City). They call their tiny community the Tamplex, a name bequeathed by artist K8 Hardy, who acts as a housemother through the summer, alongside

her partner, curator Pati Hertling. The house has changed a few times, but the residents and their steady rotation of guests have remained largely the same. A lot of people come through, “t in, make breakfast, stare at the water, and debate whether or not to go to the underwear party. •The play of the public and the private is so interesting there,Ž Eisenman told me over lunch recently in Brooklyn, where she lives and works. •It•s down to the wood. I was talking with Sam Ashby about thisŽ„Ashby is the editor of Little Joe, a London-based queer “lm magazine„•and he mentioned that the dock you land on is made of the same wood as everyone•s homes. The boardwalks turn into these private walkways that end at homes where the doors are usually unlocked and the windows are open. The public and the private become these overlapping spheres, and everyone lives in the middle.Ž

It•s a social complexity re”ected in her work, which also sits at the points where those spheres intersect. In her paintings, “gures often seem as though they have struck a private pose in public, making a face they might make in a mirror except that they are making it for an audience, for •the viewer.Ž Eisenman is perhaps best known for her portraiture, where multi-colored faces appear in the between-states of the various cycles of feisty emotions„ some of them big, some small, some devastated, some mournful, some grinning (stupidly), some neutral and contemplative. They are common expressions often made uncommon, squared in paint to curious effect. A woman sits with death. A woman performs oral sex on her lover, their bodies resting beside a stack of books and an Eve Fowler print (•It is so, / is it so, / is it so, / is it so / is it so / is it so,Ž it reads, a quote from Gertrude Stein). Eisenman's work is big, gay, and funny, borrowing a humor that is often deeply New York, deeply lesbian, but also deeply none of this, or only ambivalently so. In her essay on Eisenman, the poet Eileen Myles writes: •Nicole has always had the gift of unselfconsciously converting her own self-consciousness into yours.Ž

More often, she is conscious of the daily, shifting psychologies of our relationships to history, both the personal and the social. In her 2009 paintingThe Triumph of Poverty, the ragtag poor pose next to a beaten-up car, facing left with a resignation that almost feels determined, not so much defeated as savvy to the economic system that put them together and down. A pea-green child stands next to a man with his pants and underwear pulled down to reveal his butt is in front and not in back, and holds a cup up to no one. She stands over a tiny band of people struggling to stay up, their leader tied to a thread held by the man with his ass out. The people seem to belong to the Depression era, but, then, it•s our era, too, coming on the heels of the Great Recession to remind us that things change, but often they stay the same.

What does Eisenman think about when she•s on Fire Island? •Ghosts,Ž she says, explaining that the island evokes„or rather is haunted by„the spirits of a generation of men and women: artists, thinkers, people of color, the af”uent, the middle class, the ignored, the displaced, those let down by their government, those who caught the disease too early, those who didn•t realize they had caught it at all, those who thought they would never catch it but who did, all of those who were lost to the dark



"THE MEDICINE WHEEL REPRESENTS MEN ON ONE SIDE AND WOMEN ON THE OTHER, **BUT THERE'S A SPACE IN BETWEEN THAT IS FOR THE TWO SPIRITS.** WE JOIN THE MEN AND WOMEN AND COMPLETE THE CIRCLE. THAT IS OUR PLACE IN LIFE. THAT IS THE CREATOR'S PURPOSE FOR US."



Chadwick Moore **journeys to the annual gathering of the Two Spirit Society in Montana.**

Photography by
Luke Gilford



In late July, Travis Goldtooth, who also goes by Buffalo Barbie, took a 900-mile road trip from her home in small, conservative Farmington, N.M., to Blacktail Ranch, a lonely homestead perched high in a valley in Wolf Creek in a part of Montana even locals refer to as the middle of nowhere. The drive from the south meanders along the eastern edge of the Continental Divide through a complex landscape that follows Montana's golden prairies racing into the Rocky Mountains. Roadside biker bars and one-horse towns rise and fall from view in the same undulation as the mountains. Seen from the distance through the thin light in the north country, some of these mountains look hellish and jagged, others fat, grassy, and long, like giant, sleeping, yellow dogs flecked with pine trees.

Goldtooth works as a server at the IHOP in Farmington. With a striking, Frida Kahlo–esque brow, flowers tied in her ponytail, and a light wash of makeup shimmering alongside traditional stone jewelry, Goldtooth has an impish spirit and elegant, jutting shoulders.

"My own kids ask me what they should call me, pronoun-wise," Goldtooth says. "And I say, whatever comes to mind first, you call me that. I feed off that. If you see me as a man, say 'he.' If you see me as a woman, say 'she.' I'm not going to tell you what to call me. It's however you see me."

At work, where she's a local celebrity, it seems all the female customers call her "sir" and all the men, "ma'am."

"I love it. And the kids love me. They always want to sit in my section to see what I'm wearing," Goldtooth says. "And the old people call me 'Sweetbread.' "

Montana remains very much a land of cowboys and Indians. Whites make up about 90% of the population, and Native Americans—mostly Blackfeet, Chippewa Cree, Crow, Northern Cheyenne, and Flathead—are, at just less than 7%, the state's second most visible ethnic group.

This weekend, Goldtooth is among 70 Native Americans from tribes across the continent—from Alberta, Delaware, Georgia, Oklahoma, New Mexico, Montana, Idaho, and Washington—who are converging for the Montana Two Spirit Society's annual gathering.

In the language of the Navajo, Goldtooth's tribe, she is called a *nadleeh*, from a word that refers to a constant state of change, or something with an unknown beginning and end. We're sitting in a large group beneath a pair of quaking aspen trees, and a studly woman decked out in beads, with cascading gray hair, speaks up.

"The medicine wheel represents men on one side and women on the other," she says, referring to a core concept of spirituality in many native tribes, often represented in stone structures and jewelry. "But there's a space in between that is for the two spirits. We join the men and women and complete the circle. That is our place in life. That is the Creator's purpose for us."

French explorers in the 17th and 18th centuries encountered individuals whom they could not classify as either male or female and called them "berdache," a slur that refers to a "passive homosexual," or even a male prostitute. In the 19th century, the most famous—among the white Americans anyway—was a Zuni two spirit named We'wha. She reportedly met President Grover Cleveland, who thought We'wha was no different than any other woman.

The particulars of two spirit history are varied and obscure. Much of what is known relies on oral tradition, hearsay, and documentation from white settlers. The umbrella term "two spirit" was coined about 25 years ago in an effort to unify the tribes and raise awareness. It is estimated that of the 567 tribes recognized by the federal government (which are, at least in theory, sovereign nations within the United States) at least 150 of those tribes acknowledged something like what we now call two spirits. Each would have had their own word for these indi-







Previous spread: James. Opposite page,from left: Jarrica, Joey, and Travis. This page, clockwisefrom left: Atwo spirit in grass dancer attire; Aiden Warrior and a fellow dancer; Spirit Wildcat

viduals or, in some cases, no word at all because they were so seamlessly part of the community.

These gender-variant individuals, which have been documented in aboriginal people in this hemisphere as far south as Chile, were often highly respected—particularly in matrilineal societies like the Cheyenne and Navajo—and took on roles such as foster parents, storytellers, potters, artisans, matchmakers, name-givers, and spiritual leaders.

"Natives who are over, say, 70, and not Christian are very accepting and supportive," says Wesley Thomas, a researcher at Navajo Technical University who studies the *nadleeh*. "The younger generations are in states of denial."

For the Navajo, the last prominent *nadleeh*, a medicine man and weaver named Hosteen Klah, died in 1937.

"Since then, the children have not seen a public third-gender Navajo as a role model," Thomas says.

Beneath the aspen trees, I pull up a seat next to Marlon, a handsome, middle-aged Cheyenne who lives in Idaho. Marlon is here on scholarship, and has been unemployed since 2011.

"The delineation seems to be people who live in more traditional areas and people who are more urban and Christianized," he says. "A lot of Native Americans are Christian, and they're more homophobic than people who were raised traditionally."

As a child, Marlon spent summers with his Cheyenne grandmother, who he suspects knew he was a *he'eman* (the Cheyenne term for "two spirit"). His grandmother was traditional, a sign that she probably managed to avoid boarding school by hiding out when the government agents came to enact a policy in the 19th and 20th centuries of sending Native American children away to receive Western educations and be Christianized. His father was an alcoholic who got sober and converted to Christianity when Marlon was 11.

"My grandmother was very wise and loving, but my dad forbid me from seeing her anymore after that because she was pagan and going to hell," he says.

The first two spirit gathering occurred in 1987, and today around 20 societies exist nationwide, hosting multiple gatherings, including in New York state, Saskatchewan, and soon Texas.

It's Friday, and after a day of craftwork, prayers, and presentations on decolonization, traditional medicine, HIV prevention, and tribal histories, the main event tonight is a drag show up on the hill. Some of the performers are staying down on the campsite, and after dinner they bathe in the stream running alongside, fixing their hair and makeup in tiny little mirrors, and soon pick-up trucks packed with drag queens are kicking up dust toward the Navajo-style dwelling atop the hill. It feels very Friday-night teenage rally at the Dairy Queen in Small Town, USA.

Aiden Warrior, a Cherokee trans man living in Idaho, roars up in a shiny black mustang and revs the engine.

"Oh, that noise!" says a Cheyenne from Oklahoma. "When I was a kid, the Harleys used to roar up my street and my legs went to jelly. I was a little homo all the way back then."

"I haven't done drag in 10 years," says a Flathead in a dime-store wig, walking out of the lodge. He doesn't realize his skirt has fallen to his ankles. "I don't feel very sexy," he says.

The emcee for the drag show is Hiram Star. "I wish I could say everyone looks good tonight," he says from the stage. "But I can't see you. You're too dark. Especially the Navajos."

Everyone laughs.



Clockwise from left: Everic, of the Blackfeet; a man at the gathering; Gayle; James

"They tease each other mercilessly," Marlon says. "That's very traditional. I remember going to powwows with my grandmother and listening to the old ladies say the nastiest things and laugh and laugh!"

Leaving the drag show early, I walk through the knee-high grasses back to the main lodge beneath the full moonlight blasting into the valley like a silent-film projection. The next morning before dawn, I make my way out through a creeping fog for a prayer ceremony. This is a land of extremes, and as the sun crests the eastern peaks and slaps a clay-red light to the west, the icy morning will give way to a roasting-hot afternoon. The roosters have been crowing since 4 A.M. Darla and Raven sit cross-legged on a pair of buffalo hides with a buffalo skull altar placed at the crown of the sacred fire, and they are preparing a pipe. There is a finely woven ball of dried sage and sweet pine smoldering in a clamshell, and it is presented to each new person who wanders into the circle yawning, wrapped in a blanket, gripping a mug of coffee. This is a cleansing ritual. Participants must waft the tendril of smoke from the burning bundle over their entire bodies.

"They make fun of us for eating dogs," Darla says. "But dogs are our best friends. For us it is sacred for them to give their lives to us, like the buffalo." A tear slides down her cheek. She may be referring to jokes that Raven made onstage last night during his stand-up act dressed as his drag persona, a Native American grandmother named Annie Two Balls. It was a riff on being at the animal rescue shelter, watching all the sweet little white children gently pat the dogs while she manhandles the flesh to test its tenderness.

Each person is required to offer a prayer. Hiram Star stands over 6 feet tall, with shoulder-length black hair slicked back in a ponytail and a full face of makeup.

"I pray that certain members of the media who've been welcomed into our circle will find wisdom and not leave here furthering the trauma that, for centuries, their people have caused ours," Star says, not looking at me.

Steven Barrios, who is Hiram and Raven's uncle, runs the gathering along with David Herrera. "It's a good thing you're here, I keep telling them," he says to me later. "We need people to deliver the message."

The two, both Blackfeet, were the first to take on the issue of HIV testing and prevention on the reservation, and their gathering is now in its 19th year.

"Sometimes young people come to our gathering and they're contemplating suicide. When they realize this was part of our culture, this was part of our tradition, it really instills pride and they feel like they belong," Barrios tells me. We're seated in his cabin, and he is having his makeup done by a young two spirit named Rocky Peterson. He has two black braids framing his face and a gravelly, Harvey Fierstein of the High Plains voice. Also known as Auntie Steven, he is perhaps the most respected person here, a statuesque and benevolent figure.

"A chief sometimes had five or six wives, and one of them might be a two spirit wife, and before they went into battle they would sometimes sleep with the two spirit person because they knew that person was powerful. So many of those roles were taken away when Christianity and European culture came into our lands and said our way of believing was evil," he says.

In Blackfeet, the term for the third gender means "crossing woman," the idea relating to the act of crossing to become a woman, or weaving back and forth between genders, like shape-shifting. Barrios talks about a 19th-century warrior woman named Running Eagle who was the only known Blackfeet woman to carry a chief's name, and according to him, she had multiple wives.

Wesley Thomas is skeptical of just how sexualized two spirit people may have been in traditional culture. "Most of them were asexual because their roles had so much to do with the ceremonies—like a Catholic priest," he says. "If you were the parent of one, you were very proud. But they didn't become sexualized until the 1940s or '50s."

The two spirit identity has infiltrated popular culture and become attractive to non-Natives. Barrios describes an incident in Florida, where he was giving a presentation on two spirit societies, when a white transgender woman approached him.

"We really like that term 'two spirits,' so we took that for our group," Barrios recalls her saying. "I said, 'This term was coined

OUT













PEEP SHOW

Found art from a photographer with a one-track mind By Vince Aletti

Untitled Anonymous, *from Andrew Roth's PPP Editions, features an archive of remarkably obsessive photos taken primarily in New York in the mid-1960s by an unknown photographer. Critic Vince Aletti's essay on that archive is excerpted here.*

For anyone in search of the well-packed crotch, Times Square was a mecca, and most of the photographs here were taken in its vicinity. Some of the more striking images catch solitary figures like athletes at rest, languid but vigilant, primed for their next move.

Others record the moment when a stud and a prospective customer meet, huddling together in a doorway to negotiate the terms of their transaction. But hustlers were not the only guys letting it all hang out in the 1960s: The photographer's subjects include construction workers, sailors, the occasional office drone, and a number of gay men, all packing, some so outrageously you suspect they've stuffed a sock down there.

The photographer clearly had a one-track mind, but we don't know anything else about him. He was a dedicated, modestly skilled amateur, maybe a student, more likely self-taught. He cared about making good prints, and, on the evidence here, he knew how to make good pictures—but did he show them to anyone? Considering their obsessive, erotic focus, *could* he show them to anyone?

It seems apparent that he didn't use his photographs to meet people. He wasn't cruising; he was collecting, cataloging—regularly adding to what was probably a very private archive. He took most of his pictures from a distance, surreptitiously, but even when he's facing his subjects head-on down the sidewalk, few seem to notice him, and those who do are rarely the focus of his gaze. Somehow, he manages to disappear from the scene. Did he simply conceal his camera or pretend he was looking elsewhere?



Working on the street, he had to be both patient and quick: willing to wait, ready to pounce. And when he found what he was looking for, was he aroused? He wasn't sneaking shots of men's baskets for a sociological study, but there's something repressed about the work—it's more about compulsion than desire. Was he a voyeur, using his camera to make vicarious, sexless conquests? Or was he a customer checking out the merchandise? If he was queer, did he acknowledge it? Did he feel a connection of any sort with the gay men he photographed? Years before Stonewall, many of these guys were obviously, publicly out. Did he envy their style, their audacity, their defiance? Or did he share it?

Style may have been entirely incidental to the photographer's project, yet his attention to every detail makes it the subtext of many of the pictures here. Consciously or not, he was making fashion photos.

There's no single dress code among his subjects, but even the most casual guys are wearing slacks, not jeans, and leather shoes, not sneakers. The well-dressed hustler wears his pants tight (of course), sharply creased, and cuffed short, well above the ankle. A few of them go for classic rough-trade outfits, with vests over muscle tees, cheap leather jackets, and boots. Many more sport a regular-guy, vaguely preppy look: madras and button-down shirts, windbreakers, cardigans, chinos, loafers.

Since the hypermasculine clone look didn't take over until after Stonewall, there's no gay uniform here—no mustache, no 501s, no flannel shirt, no ear stud, no work boots. Apparently, the other thing absent from many of the outfits is underwear, which only got in the way for anyone who lived or played by his most obvious assets.

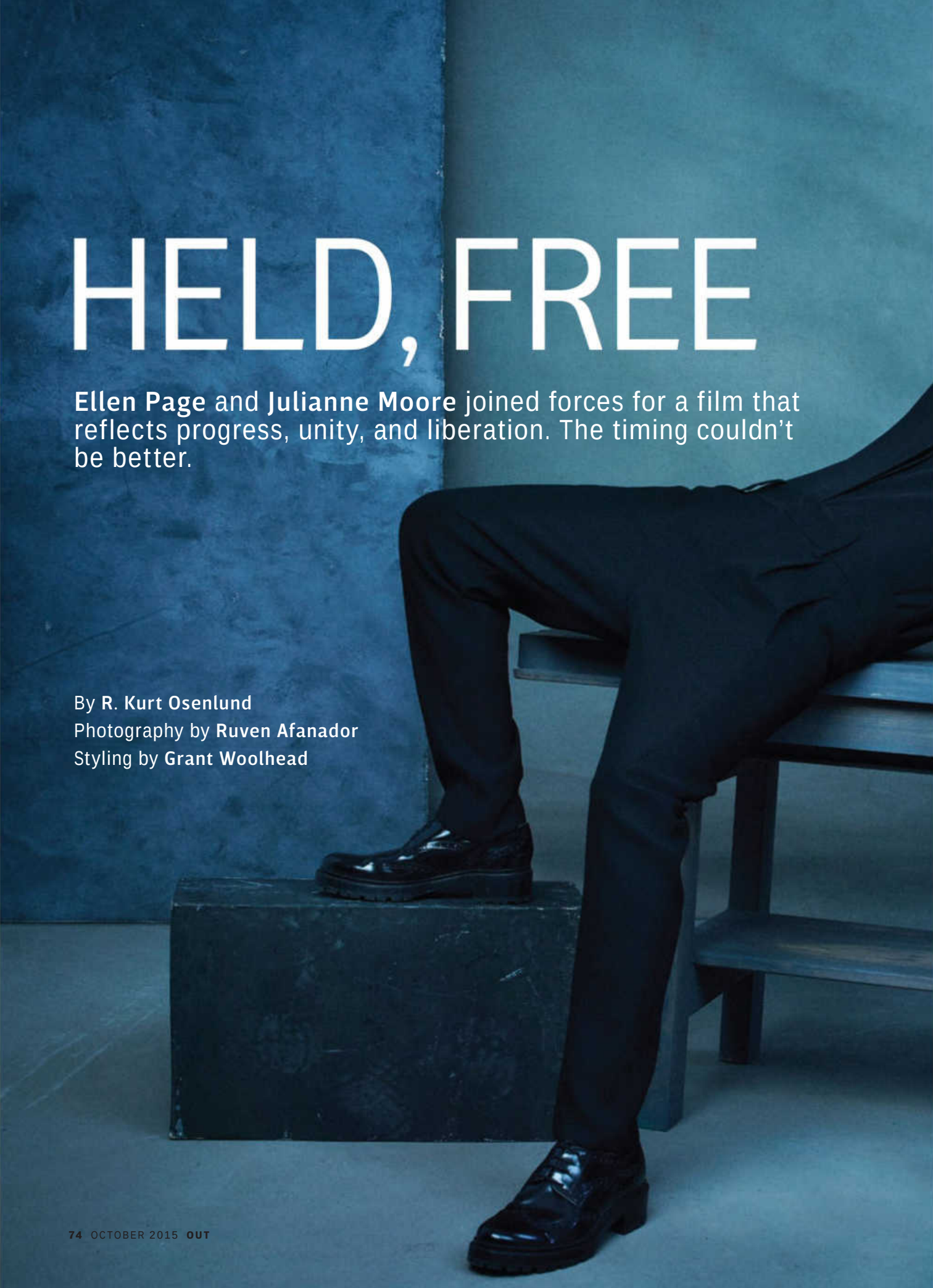
Later, when standard white Fruit of the Looms came to be seen as the height of uptight conservatism, a lot of guys, both gay and straight, did away with underwear altogether. Gay men on the hunt would sandpaper the crotch of their jeans to lighten up and thin out the material, drawing the eye and emphasizing the shape of everything bunched up against their thigh.

The come-and-get-it message could not have been more direct; midway through the '70s, just as disco was peaking, half of the guys on Christopher Street and most of the sweaty, shirtless dancers at Flamingo were packing like hustlers.

HELD, FREE

Ellen Page and **Julianne Moore** joined forces for a film that reflects progress, unity, and liberation. The timing couldn't be better.

By **R. Kurt Osenlund**
Photography by **Ruven Afanador**
Styling by **Grant Woolhead**





Page: Shirt and pants by **Anthony Vaccarello**.
Shoes by **Michael Kors**.
Moore: Top and pants by **Céline**.
Shoes by **Calvin Klein Collection**



Shirt and sweater by **Michael Kors**.
Pants by **Jil Sander**.
Shoes by **Michael Kors**

Ellen Page and Julianne Moore were both in New York City on June 26, when the U.S. Supreme Court ruled in favor of marriage equality. Page was shooting a movie, and she remembers a lot of "really exciting, positive energy" that day, not least because she was driving around with a colleague who's also gay. High on Moore's list of recollections were the traffic-stopping takeover of Pride weekend and a post-ruling statement from President Barack Obama. "He essentially said, 'When we are all more equal, we are all more free,' and it was a really beautiful thing to say," Moore says. "Because we were all holding our breath, thinking, *Come on, this has got to work. If it doesn't work, what does it say about us as a nation?* You don't want to carry that kind of shame anymore—it's absurd. Someone, maybe on my Twitter feed, was talking about all the people who were railing in the Southern states, like, 'I will not allow this to happen.' And that someone just said, 'Give it up. It's over. It's done.' I think there was a sense of relief, finally, that we did the right thing, as a nation and as a culture."

Of course, leaps and bounds were preceded by smaller steps, and in the march toward marriage equality, one of those steps was the 2006 case of Laurel Hester and Stacie Andree, lesbian partners whom Moore and Page, respectively, bring to life in this month's *Freeheld*. A narrative, feature-length adaptation of the 2007 Oscar-winning documentary short, *Freeheld* turns down the noise, focusing on a quiet, simple couple, and putting micro faces to a macro cause. Hester died in 2006 at the age of 49. She was a 23-year veteran of New Jersey's Ocean County police force when she was diagnosed with terminal lung cancer. She wasn't permitted to pass her pension benefits on to Andree, her legal domestic partner. At the time, counties in New Jersey had the option to extend benefits to domestic partners; however, for reasons that seem indisputably tied to antigay discrimination, Hester and Andree weren't afforded that right by local freeholders. Their battle for justice eventually vaulted them into the national spotlight.

"For me, lots of stuff surfaced [playing Stacie]," says Page, who came out last year during a moving, yet authoritative, speech she gave at a Human Rights Campaign conference. "Recreating a sort of closeted relationship in a film caused some stuff to surface, for sure. And then there's [the matter] of speaking up or potentially owning an identity that I think does require a responsibility of trying to help move things forward. For Stacie, it was more complicated, because her being fully involved in that activism meant accepting that the love of her life was going to die, and that was a lot of the complication for her. I could not imagine something worse. But when she finally managed, in some way, to accept that idea, I think she could fully give herself to the activist part of it all."

Page, 28, also serves as a producer on *Freeheld*, and she's been attached to the project since she was 21, not long after the release of her breakout hit, *Juno*. She was involved before Moore, before gay screenwriter Ron Nyswaner (*Philadelphia*), and before director Peter Sollett (*Raising Victor Vargas, Nick and Norah's Infinite Playlist*).

"I remember thinking, *Ellen, how in God's name could you make this film and not be out?*" Page says, a bashful smirk flitting across her face. "What's interesting to me is how long it took to make the movie—for it to finally come together—and how my internal progression toward coming out was naturally in line with it. Stacie and Laurel's story is incredibly inspiring and did take a lot of courage, particularly in a time of such unimaginable difficulty. It really did make me go, *Dude, just tell people you're gay. Just get over yourself, honestly, and support those who are not as privileged.* It's like, *You have fucking privilege, so do something with it.*"

Sollett—who'd previously depicted queer characters with great, yet subtle, inclusiveness in 2008's *Nick and Norah's Infinite Playlist*—also devoted a chunk of his life to *Freeheld*.

"ELLEN HAD SO RECENTLY COME OUT, AND THIS IS GOING TO SOUND SILLY, AND HOPEFULLY NOT HURTFUL, BUT **I DON'T THINK I WAS AWARE OF HOW PAINFUL IT IS TO BE CLOSETED.** I HAVE THE ADVANTAGE OF BEING A PERSON WHO'S NEVER HAD TO HIDE MY SEXUALITY, SO I ASKED HER A LOT OF QUESTIONS—FRANK QUESTIONS—ABOUT WHAT THAT FEELS LIKE."
—**JULIANNE MOORE**

He's been on board for roughly five years. Page came out to Sollett during that time, and what eventually followed for the filmmaker was a daily dose of revelation.

"I had a privileged position of working with her every day, and having an ongoing conversation with her about how [the work] was affecting her emotionally," Sollett says. " 'Was it liberating? Was it intimidating? Are you feeling empowered?' I don't think there will be another experience in my creative life where I get to share that with someone. A week or two into production, she told me it was one of the best experiences she'd ever had making a film. I think what she does in the movie feels like a breakthrough from an artist we've come to know and expect certain things from. Not only is she doing something new as an out woman playing an out woman in a mainstream Hollywood film, she's giving us something that feels entirely fresh—like finding a room in your house that you didn't know was there, or discovering another verse to your favorite song."

Moore, too, was impressed with the way Page tackled the role. "It was interesting for me, because Ellen had just so recently come out [when we started filming]," she says. "And this is going to sound silly, and hopefully not hurtful on my part, but I don't think I was aware of how painful it is to be closeted. I have the advantage of being a person who's never had to hide my sexuality, so I asked her a lot of questions—frank questions— about what that feels like. She said she felt discomfort simply wearing all these dresses, and it was all very eye-opening for me. She was so unprotective [of herself]—I was very touched by that. It definitely made me more sensitive to the nuances of our movie."

Moore's candor is refreshing, but also surprising. Aside from having a handful of lesbian roles on her vastly diverse résumé (see *The Kids Are All Right* and *The Hours*), Moore, 54, has worked with some of cinema's great gay auteurs, like Todd Haynes and Gus Van Sant. More recently, she's teamed with queer pioneers like Lisa Cholodenko and the duo of Wash Westmoreland and the late Richard Glatzer, who co-directed her in her Oscar-winning turn in *Still Alice*. Surely somewhere along the line she heard other tales of closeted torment? "No," she says. "Because everyone I knew was out—or *is* out. The last person I was friends with who was closeted was a really close friend in high school, and she came out in college. But even then, it seemed very matter-of-fact—she was *out*. It was nothing like this."

Moore may never have had to console a queer friend in precisely this way, but her assessment only reinforces the popular conception that bigotry is not part of her DNA. Pressed for an early childhood memory that might have fostered this, Moore—who was raised very liberal in a military family that traveled often—recalls an experience at an elementary school in Lincoln, Neb. One wing of the school, she says, was reserved for kids with intellectual disabilities, and the other was not, but everyone got to play at recess together, integrated. "When you're 9 or 10 years old, kids who are different are scary," she says. "But because we all played together, it just reformed my whole way of thinking. That's why segregation of any kind is bad—it allows you to feel different and distanced. If you're not exposed to people and things, and if they're not proximate, they feel other."

For Page, collaborating with her co-star began with intimidation. "I was really nervous," she says, turning to a smiling Moore as they take a break from their photo shoot. "That was the first thing. When we were in pre-production, we didn't have that much time [to prepare], and I think that was probably the most nervous I've ever been—when you came."



Coat by **Burberry Prorsum**.
Shoes by **Miu Miu**

Page: Top by **Louis Vuitton**.
Moore: Dress by **Salvatore Ferragamo**



"STACIE AND LAUREL'S STORY IS INCREDIBLY INSPIRING. IT MADE ME GO, ***DUDE, JUST TELL PEOPLE YOU'RE GAY. JUST GET OVER YOURSELF, HONESTLY, AND SUPPORT THOSE WHO ARE NOT AS PRIVILEGED***. IT'S LIKE, ***YOU HAVE FUCKING PRIVILEGE, SO DO SOMETHING WITH IT***." —ELLEN PAGE

But nerves were soon displaced by a natural and necessary camaraderie. Rather than a supremely Method actress (which Page assumed she was dealing with when she received preparatory, brainstormy texts from her co-star while meeting with the real Stacie Andree), Moore turned out to be a comfort, even a goof, prone to singing "Peanut Butter Jelly Time" on set. She was also totally game for Page's running gag that Moore is, in fact, a lesbian, given, among other things, her penchant for Birkenstocks. In an aside that has both women exchanging inside-joke grins, Page explains that Moore, for one reason or another, repeatedly brought up her all-time favorite children's book, *Baby Island*, which, to Page's discovery and Moore's surprise, doesn't center around a straight couple, as Moore had remembered, but two females. As a gift, Moore dug up the original copy from her childhood, with her name in it, and gave it to Page. "It's truly one of the sweetest gifts I've ever been given," Page says.

A STANDOUT SCENE in *Freeheld* is Laurel and Stacie's domestic partnership ceremony, which Sollett claims is the first of its kind in a narrative film (thanks to recent developments, he hopes it may also be the last). Admittedly, part of the lingering effect of the movie is that Laurel and Stacie's union, a wholly unglamorous affair in which the pantsuited women enter an anonymous hall and sign a piece of paper, feels both new and archaic on screen. In a span of 10 short years, it's indeed hard to think of another scene quite like this, and yet it seems quaint, given that in New Jersey, and now across the entire country, LGBT couples can skip town hall and head straight for the altar. But was Laurel Hester truly the Jim Obergefell of her time?

Hester and Andree never wanted to be poster girls; they merely wanted 11th-hour rights for each other, and as both Moore and Sollett say, as if the phrase was simply in the air on set, "this story is the ultimate example of the personal becoming the political." But at least one man who saw larger potential for Hester's struggle was Steven Goldstein, the founder of Garden State Equality, who helped launch the case into the public consciousness, while furthering his own goals of legalizing same-sex marriage in the state (in *Freeheld*, he's played by Steve Carell). Regarding the historical and pivotal weight of the drama at *Freeheld*'s center, Goldstein is without doubt.

"The Laurel Hester case was the turning point in our fight for marriage equality in New Jersey," Goldstein says. "In 2006, a few months after the case, the New Jersey Supreme Court ruled for civil unions—just short of marriage equality. After that decision, I asked a source familiar with the New Jersey Supreme Court whether the court had been watching coverage of the Laurel Hester saga. The source said that without Laurel, they wouldn't have decided for civil unions. In the beginning, both Laurel and Stacie resented that I viewed their situation as the big story that would capture New Jersey's heart to help us win. I think they took it as my not caring about them. But I cared about them deeply. Of course I 'used' their case, if that's how you want to put it. That's how you win social justice."

Goldstein left Garden State Equality behind in 2013, when New Jersey finally legalized same-sex marriage. He's now an associate professor of law and political science at Rutgers in Newark, and looks forward to "a comprehensive federal law to provide sweeping equality in all walks of life to LGBT people in all 50 states, especially to protect our transgender sisters and brothers."

Moore, meanwhile, has more immediate hopes for the future. "You know what would be really nice for this movie?" she says. "I would really like it to be a big, mainstream hit, because I feel like it's an important time in our culture. In the entertainment business, some people say we can effect change. I don't know that we can effect change, but I do know that we reflect it. When there's a Supreme Court judgment, generally, it's because popular opinion has already changed. A majority of people in this country were in favor of marriage equality, and the Supreme Court made that ruling. And look! Suddenly, here is this movie that sort of reflects that back. So we're ready as a culture to say, 'Here. Look. Look how far we've come, and look what we've done.' " ■

Market editor: Michael Cook. Prop styling by Kevin Hertzog. Fashion assistants: Gavin Ramiscal, Hidana Rocha, Osi George.
MOOORE: Hair: Marcus Francis at Starworks. Makeup: Elaine Offers at Exclusive Artists. Manicure: Kylie Kwok at Tracey Mattingly. PAGE: Hair: Ted Gibson at Jed Root. Makeup: Matin at Ray Brown Productions

By **Asaf Rotman**
Photography by **Mariano Vivanco**
Styling by **Grant Woolhead**

CITY SLICKERS

Véronique Nichanian's latest collection for Hermès is raffish, relaxed, occasionally wild, and beautifully consistent. As always.



HERMÈS'S FALL 2015 collection was classic French chichi mixed with a pinch of subversiveness. Amid a parade of perfectly tailored suits, elegant pinstripe bomber jackets, and dapper cardigans were some wild cards: Think sheared-mink sweatpants, leather sweatshirts (in both calfskin and alligator), and a pair of insouciant flight suits.

These weren't experimental curveballs thrown in to make a grand statement or to compete with left-field indie designers. They were seamless tweaks to the brand's stately ethos, and, quite simply, they worked. They weren't extreme; they were totally wearable. "Innovation has to be balanced by functionality and quality," says Hermès artistic director Véronique Nichanian.

And of course there were the must-have scarves, from lavish purple to lime green. This *is* Hermès after all.

Nichanian has cut a singular swath in the world of fashion. In an industry characterized by designer musical chairs, she has been at the helm of Hermès for 27 years, and is one of the few women overseeing luxury menswear. Her longevity can be credited to her design prowess as well as her ability to let the clothes speak for themselves. You will also never read about her going on ego-fueled tirades or falling out of a limousine on a wild night out. She is as elegant as her designs, a chic behind-the-scenes arbiter for a classic house. Her capacity to carry on the Hermès tradition, while still keeping the brand feeling fresh for such a long period, is a rarity.

"The challenge is to be in tune with your time and to create timeless clothes," she says. While that's difficult to achieve, Nichanian has consistently done it. As menswear becomes more relaxed, she has adapted, adding to her formalwear and suiting clothing that is more casual, but still considered luxury because of its fabrics and craftsmanship. For Hermès's fall collection, she mixed in items from the brand's debut sports capsule collection, "sport en ville." If the tailored stuff was cool, the basics were epic.

Nichanian describes the collection as "signature classics, refined yet relaxed with a certain sense of ease and simplicity of shape." Double-breasted blazers were tailored, yet left room to breathe. Trench coats were slim but would still billow majestically in the wind. Some pants were raffish and baggy. A zipped cardigan, tied around the waist, was so good that tying things around your waist suddenly seems like a good idea. The funnel-neck pullover sweater in glen plaid is worth fighting for.

As her men's collection grows to

SASKIA LAWAKS (NICHANIAN). MARKET EDITOR: MICHAEL COOK. GROOMER: LARRY KING AT STREETERS. MODEL: ROGER FRAMPTON AT PREMIER MODEL MANAGEMENT



All clothing by Hermès

encompass both formal and casual wear, Nichanian continues to rede“ne her customer.

•The Hermès man is always evolving, which inspires me as I approach each season‚Ž she says. •Whether it is proportions, fabrication, “t, or the intimate detail of a pocket that perfectly “ts a personal item, the Hermès man has a strong sense of identity„he is a man sensitive to quality, details, and exceptional fabrics‚Ž

This modern identity is solidi“ed by Hermès•s newly dedicated menswear platform, Le Manifeste. Nichanian had a hand in the development of the website, which teachers users how to •master the art of building sandcastles‚Ž and write surreal poetry.

Hermès has had an e-commerce site since 2001, but Le Manifeste is more than a glori“ed webstore. •I wanted to reach out to men with Hermès spirit and lighthearted humor‚Ž she says. •I always have men•s best interests at heart when launching a project. Le Manifeste is just like any Hermès endeavor„arousing curiosity, stirring up creativity, and entertaining‚Ž

Connecting with the consumer has been the key to Nichanian•s success. Keenly aware of trends, she speaks to a constantly evolving audience. Her aim is to make •plural garments that have multiple lives‚Žclothes that can •adapt to the circumstances‚Ž

After a long stint designing men•s clothes, might Nichanian yearn to venture into designing womenswear„and a little something for herself, perhaps? Not at all, she says. She•s content to be the woman behind the man. Still, she adds, dryly, •There•s nothing preventing women from buying the clothes in my collections‚Ž

Surveillance

THE *OUT* GUIDE TO LIFE'S DEEPEST MYSTERIES



Coffee

It's universally acknowledged that coffee makes the world go 'round. Every nation has aphorisms for its delights. T.S. Eliot's J. Alfred Prufrock measured his life in the spoons he stirred it with. Without it, our mornings would be drearier, and our afternoon first dates would be accompanied by what? Tea? That would never do. Bring on the coffee.

Italian Cooking School: Desserts, *$15.95, Phaidon Press*

For our amaretto cookie recipe, visit Out.com.

COURTESY OF PHAIDON PRESS

PHOTOGRAPH BY LIZ AND MAX HAARALA HAMILTON

What You Can Tell About a Man From His Coffee Maker

How your hookup prepares your morning coffee can be very revealing.

CHEMEX

You've gone home with an architect, a gallerist, or Tom Ford.



Thick filters ensure the coffee grounds soak longer, and the resulting brew is richer. Use a medium grind. The **Six-Cup Classic Chemex** features the signature wooden collar and tie, but the glass-handled pots are striking too. *$41.50; ChemexCoffeeMaker.com*

AEROPRESS

He's a librarian or a Google engineer. Either way, he drives a Prius.



Weigh your ground beans, add water, stir, add more water, screw on the cap, then slowly push the plunger down over the cup. This one has lots of parts, and it's complicated, but devotees swear by it. Use a fine grind. **AeroPress Kit**, *$27.95; Aeropress.com*

MOKA POT

This is exactly the way his nonna *made it.*



This sleek little iconic pot is Italian by design. Pour in heated water; insert the filter, filled with grounds; screw on the top; and set it on the heating element—but only until it gurgles. Use a fine grind. **Bialetti Moka Express** three-cup maker, *$30; Bialetti.com*

POUR-OVER

Uses beard oil. Drinks Narragansett from a can. Will offer you almond milk.



It has the same tech as the Chemex and drip, but this one-piece device is simple and inexpensive (schmancy fine-spouted water kettle not included). Use a medium grind. The **Hario Coffee Dripper V60** is gorgeous in red ceramic. *$24; SeattleCoffeeGear.com*

FRENCH PRESS

He's urbane; reads a real newspaper on Sundays; has his coffee with imported biscotti.



Pour in grounds and add enough water (just off the boil) to immerse. Let sit for 30 seconds, stir, pour over remaining water, steep for 6 to 8 minutes, then push the piston down. Use a coarse grind. The **Bodum Kenya** has a plastic frame; no trivet needed. *$30; Bodum.com*

DRIP MACHINE

Is he dropping his kids off at soccer practice after he takes you home?



Inexpensive or luxe ($15 to $300), it'll make from two to 12 cups at a go, and some have timers to wake you up with java. Use a medium grind. The **Bonavita BV1900 TS** calibrates temperature to avoid the bitterness caused by too-hot water. *$190; BonavitaWorld.com*

NESPRESSO

He likes slick design, Gucci slippers, and La Prairie skin cream.



Just pop in a capsule, press a button, and get café-quality espresso drinks (with crema). The chic new **Black Bundle Vertuoline** makes coffee and espresso, and includes a milk frother. *$249; Nespresso.com*

SIPHON

Check his basement for hydroponic weed.



A pressure differential forces hot water to mix with the grounds. Then the vacuum sucks the coffee down through the filter. (Tip: Invest in a butane burner.) This isn't for the impatient, but it results in a smooth cup. **Hario "Technica" 5-Cup Coffee Syphon,** *$93.33; Amazon.com*

TEA KETTLE

He's English.



Not a coffee maker. **Le Creuset Enameled Steel 1.8-Quart Cherry Red Oolong Tea Kettle,** *$120; CutleryAndMore.com*

STORE INFO

Anthony Vaccarello
AnthonyVaccarello.com

Burberry
us.Burberry.com

Calvin Klein
CalvinKlein.com

Céline
Celine.com

Diane Von Furstenberg
DVF.com

Gucci
Gucci.com

Hermès
Hermes.com

Jil Sander
JilSander.com

Karen Millen
us.KarenMillen.com

Louis Vuitton
LouisVuitton.com

Macy's
Macys.com

Marc Jacobs
MarcJacobs.com

Matsuda
MatsudaEyewear.com

Michael Kors
MichaelKors.com

Miu Miu
MiuMiu.com

Persol
Persol.com

Ray-Ban
Ray-Ban.com

Ross & Brown
RossandBrown.com

Salvatore Ferragamo
Ferragamo.com

Topman
us.Topman.com


4


1


2

Four of the Best Cafés to See (and Be Seen In)

Your ongoing quest for the perfect cappuccino might take you to unexpected places. Here, our favorite spots to enjoy your fix, perhaps with dessert.

1.
Vienna
Café Central
An eye-popping display of imperial opulence, paired with a mouth-watering selection of pastries. *PalaisEvents.at*

2.
New York
Caffe Reggio
This cozy West Village staple is where the first cappuccino was served in America, which explains a lot about New Yorkers' coffee addiction. *CaffeReggio.com*

3.
Rio de Janeiro
Confeitaria Colombo
A masterpiece of art nouveau in the heart of Rio's old town. *ConfeitariaColombo.com.br*

4.
Venice, Italy
Caffè Florian
In a city where everything is breathtaking, this 18th-century baroque locale is the ultimate time-travel experience. *CaffeFlorian.com*



Your Costa Rican Coffee Concierge

What better way to understand your brew than to go to the heartland where some of the best coffee is grown? Set on a 30-acre coffee plantation, Costa Rica Marriott San Jose has its own on-site coffee curator, who will teach you to sex up your foam in **latte design classes** and provide insight on coffee harvesting in the region. *Marriott.com*



CAFÉ CULTURE AT CRUISING ALTITUDE

Vienna is renowned for serious terrestrial cafés. **Austrian Airlines** has taken the city's coffee tradition into the stratosphere. Business-class travelers can order any of 10 classic options. The caffe latte is familiar, and the Einspänner is a little more decadent (black coffee topped with whipped cream and powdered sugar), but since you're not doing the driving, go for a Maria Theresia: strong black coffee with a splash of orange liqueur. *Austrian.com*

COURTESY OF LOCATIONS

THE BEST NIGHT OUT CAN BE A NIGHT IN.



Make your life a statement.

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